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JOURNAL OF RELIGIOUS INSTRUCTION



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Contributors to This Issue

Sister M. Helen Ann, S.L.

Sister M. Helen Ann is well known to our readers for her previous contributions on the kindergarten.

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Doctor Ludwig Bieler received his higher education at the Universities of Vienna, Tubingen and Munich and earned his doctorate in classics. His special fields of interest and research include late Latin, hagiology, Latin Paleography, Greek tragedy, and the history of ancient religion. His teaching experience has been at the secondary and university level, including six years as Privatdozent in classics at the University of Vienna, at which time he was also assistant to the Corpus Scriptorum Ecclesiasticum at the Academy of Letters in Vienna, and also on the staff of the manuscripts collection of the National Library, Vienna. After a year of teaching in Catholic schools at Amiens, France, he became visiting lecturer in paleography and medieval Latin at the University of Ireland, which post he held from 1940-47 when he transferred to the University of Notre Dame where he was assistant professor of classics for a year. In 1948 he returned to the National University of Ireland as assistant in classics. He belongs to following societies: Leo-Gesellschaft, Vienna; Irish Historical Society; and he is a member of the Royal Irish Academy and the Medieval Academy of America. His published books include: *Theios Aner. Das Bild des "göttlichen Menschen" in Spätantike und Frühchristentum* (1935-36), *Antigone's Schuld im Urteil der neuen Sophoklesforschung* (1937), *Johannes Franciscus de Pavintis, Oratio de divo Leopoldo* (1936), *Codices Patriciani Latini* (1942). He has also contributed to many periodicals: *Wiener Studien*, *Rheinisches Museum*, *Archiv für Religionswissenschaft*, *Studies* (Dublin), *Irish Historical Studies*, *Biblica*, *Analecta Bollandiana*, *Scriptorium*, *Folia Theologica*, *Review of Politics*, *American Journal of Philology*, *Speculum* and others. Besides the chief hobbies of gardening and hiking, he is seriously interested in music, being an amateur performer on the violin and viola and in singing and conducting.

Sister M. Walter, O.M.

Sister M. Walter whom our readers will recall for her previous contributions, received her A.B. from Mt. St. Mary College, Hooksett, N. H. She also studied at Emerson College of Oratory, Boston College, and Harvard University. She is a teacher of religion, English and French. Short stories, poetry, essays, and dramatizations from her pen have appeared in various periodicals including: *Ave Maria*, (Continued on page 235)

THE CATHOLIC EDUCATOR

JOURNAL OF RELIGIOUS INSTRUCTION

The Stepping Up of Convert Work

IN THE OCTOBER, 1949 issue of *The Homiletic and Pastoral Review*, Doctor John A. O'Brien tells of improved techniques in convert work. These significant developments are the providential means of bringing Christ and His teachings to the millions of our countrymen who know Him not, and restoring to the fold many who have strayed. The convert movement has seen a remarkable growth in the United States during the past 25 years. "In 1926, the year in which the number of converts was first compiled on a national scale, there were 35,751 converts. In 1948, the total had mounted to 117,130. This means that the annual total has increased more than threefold. But in 1926, there were only 23,967 priests as compared with 41,747 in 1948; hence, the number of converts per priest per year had climbed from slightly less than 1.5 to slightly more than 2.8. These figures show that the apostolate to win the more than eighty million churchless people of our land is at last beginning to shift from the low gear in which it has so long been stuck".

Many individual conversions represent much work and great sacrifice of time and convenience on the part of apostolic priests—but for this they were sent into the world. In recent years the inquiry class has enabled zealous priests to reach greater numbers of candidates, and "The spread of inquiry classes ranks high in the list of factors responsible for the winning of more converts." No amount of research will reveal the measure of effort put forth by certain priests in all parts of our country. Doctor O'Brien mentions the numbers brought into the Church by the famous Monsignor McMenamin of Denver, and by Father Dunne and Monsignor Dowd of Eau Claire, Wisconsin, but every priest knows of apostolic men in other parts of the country who have equaled their zeal. Father Ford of Pittsburgh and Father Tierney of Weirton, West Virginia, for instance, have done and are now doing a remarkable piece of work. Zealous shepherds everywhere cease to wait until persons apply for admittance into the fold; they go out into the highways and byways and compel them, with a holy compulsion, to come in.

The group method of instruction in the inquiry class or in the public information lecture does not destroy the possibility of personal individual contact with prospective Catholics. The priest meets the individuals as they come in, has brief conferences with them, as necessary, and invites individuals to come to the rectory for longer conferences during which the priest can get a complete picture of each individual's spiritual and religious needs. The members of the inquiry class encourage and inspire one another. The prospective convert might never overcome his reluctance to approach the

priest personally, but he is at perfect ease as a member of a group. There is no known instance of the establishment of a public inquiry class failing to multiply the previous annual total of converts. The laity can help in publicizing a class and in inducing their non-Catholic friends to become members of it.

Bishops in many dioceses have established Information Centers. Here a courteous answer is given to questions about the Catholic religion that the casual caller may wish to present; frequently the inquirer is impressed and asks where he can secure a thorough course of instruction in the teachings of the Catholic Faith.

The Information Center is a superior technique of approach in cities of fifty thousand population or over, but in more scattered areas the free correspondence course is found to be more effective. Witnesses to this fact are the Confraternity of Home Study Service of St. Louis, the Jesuit seminarians at Woodstock, Maryland, and the Paulist seminarians at Washington, D. C. The national advertising program of the Knights of Columbus reveals that many persons prefer to secure information concerning the teachings of the Catholic Faith by mail.

The Paulist Fathers have done pioneer work in the field. Their monthly periodicals, *Information*, and *Techniques for Convert Makers*, are of great help to workers and a source of information to candidates. The *Paulist News* tells periodically of developments in the convert apostolate. These noted convert workers have originated the mission trailer to carry the message of the Gospel into No-Priest-Land.

Doctor O'Brien tells of the work of Father Odou, S.J., who carries on a mighty correspondence with prospective converts everywhere, and has enlisted the laity to recruit prospects and even to instruct them. One young Catholic layman of Notre Dame, George M. Reichle, personally instructed forty-one officers and enlisted men in the army. In increasing numbers the laity are coming to realize that they share in the mission of Jesus Christ to the world. "The truth is," writes Doctor O'Brien, "that we shall never win the eighty million churchless people of our land until we enlist the missionary zeal of our twenty-six million lay Catholics in this most important aspect of Catholic Action." If the Witnesses of Jehovah increased their membership 1,000 per cent in a recent six-year period, it is possible for twenty-six million Catholics to win the world for Christ. A flaming missionary zeal is the secret of the almost incredible growth of the Witnesses. The primitive Christian had such a zeal, and look at the result! In his attempt to discount the divine in Christianity, Gibbon attributed the rapid spread of the early Church to the indomitable

zeal of the first Christians. There is no reason why the Catholic layman of today should be less zealous.

The major seminaries of America now offer courses in the technique of convert work. Many seminarians are given practical laboratory experience through a house-to-house canvass to secure a census, not only of Catholics, but also of those who might be interested in re-

ceiving instruction by mail or in a public inquiry class. The seminarian of today thus receives splendid practical preparation for the convert work that inevitably lies ahead of him.

The Catholic priest and the Catholic people of this land may under God be instrumental in gaining the nation for Christ, and in saving its civilization.

A Golden Jubilee

WE congratulate *The Homiletic and Pastoral Review*, our elder brother, on reaching its golden jubilee year. With the October, 1949 issue began the fiftieth year of publication. In this issue the editors and publishers express their sincere gratitude to the hierarchy — our cardinals, archbishops, and bishops — and all the Catholic clergy here and abroad for their whole-hearted encouragement and for their generous support of the magazine during the past fifty years. On this memorable occasion, the Most Reverend A. G. Cicognani, Archbishop of Laodicea, Apostolic Delegate to the United States, F. Cardinal Spellman, Archbishop of New York, and Samuel Cardinal Stritch, Archbishop of Chicago, sent their congratulations. Our

Most Holy Father, Pope Pius XII, graciously deigned to bestow his special Apostolic Benediction upon the editors, contributors, and publishing staff of the *Review*.

Truly there is matter for congratulation, for *The Homiletic* has achieved its purpose; through many years it has gone into hundreds and hundreds of rectories and helped busy priests in their ministry of the Word. For fifty years *The Homiletic* has carried on its apostolate to the clergy, and the dominant thought on the occasion of this golden jubilee is one of thanksgiving to Almighty God. In the words of the Apostolic Delegate, the record of *The Homiletic and Pastoral Review* during the past half century is one of which the editors and publishers may well be proud.

The First Precious Years

PRIMARY school teachers will come to realize the importance of having properly conducted Catholic kindergartens through a careful reading of Sister Mary's short essay, "Teaching Religion in the Kindergarten," published in the August, 1949, *Bulletin* of the National Catholic Educational Association. At no stage of the child's training can the Catholic teacher be content simply to follow the example of teachers in a secular school where no effort is made to teach religion or develop religious concepts. The opportunity that the Catholic kindergarten and primary teacher has for making permanent impressions on the plastic minds of children is beyond compare. "If the whole kindergarten and, later, the nursery school movement have proved anything, it would seem to be this: the child's mental powers, cognitive and appetitive, are capable of much greater development than most people, including parents and educators, had dreamed."

The opportunity reaches further back; it is no exaggeration to say that it begins with the first conscious moment of the child. God has constituted the mother as the first and most effective teacher of her child. "The little child drinks in with . . . eagerness the lessons he learns at his mother's knee," writes Doctor O'Brien in *The Faith of Millions*. "Like soft wax the mind of a child receives impressions with ease. It is these first

impressions which sink the deepest and remain the longest. Indeed, experts in genetic psychology now assure us that impressions received during early childhood and in the preadolescent stage set up mental patterns and codes of conduct in the light of which all the experiences of later life are interpreted and evaluated." The adult carries with him to the grave the ideals imbedded in the plastic days of childhood. Holy Scripture teaches this lesson and in very simple terms; the Book of Proverbs words it thus: "Train up a child in the way he should go, and when he is old he will not depart from it" (cf. Prov. 22, 6).

Sister Mary gives the findings adduced from a study made at Marygrove College some years ago. The study dealt with the moral and religious development of children between two and seven years of age. Catholic and non-Catholic groups were studied, and it was found that, though the children of both groups "picked up" certain things, little or no effort was made to give moral habit training in an organized way. There was evidence of great neglect on the part of Catholic parents. Catholic children were found to have very little religious training and practically no development of religious concepts. Sister Mary concludes: "This child of God in whom the Holy Trinity Itself dwells through baptism is brought

(Continued on page 218)

Religion In Our Kindergartens

CHRISTMAS

By SISTER M. HELEN ANN, S.L.

Immaculate Conception Kindergarten, 2900 Marshall Ave., Maplewood 17, Missouri

"Whatsoever you do unto others you do unto Me."

ONE OF THE most beautiful seasons of the liturgical year which we are privileged to share with our little ones is the period of Advent and Christmas-tide. Our ingenuity will, perhaps, be strained to the breaking point in the attempt to change the childishly excited, "Do you know what I'm going to get for Christmas?" to the more Christlike, "Do you know what I'm going to give for Christmas?" It is generally agreed that we need not worry about Santa Claus' having his part in the Christmas season, but we do have room to question seriously, just how large a part the infant Christ, whose birthday we celebrate, will have in the hearts of our children. With the aim to teach our class the blessedness of giving through a greater knowledge of God, the great Giver of gifts, we approach this season with prayerful earnestness and loving enthusiasm. We remain undaunted by the spirit of selfishness surrounding us and endeavor to keep in mind His promise, "I am with you all days" (Matt. 28, 20). Working thus with Christ all things are possible.

Thanksgiving is a perfect introduction to the Christmas spirit. That day is set aside for special appreciation of God's gifts of love. Much time has been spent in drawing the children's attention to the many things in the world about them for which they owe loving thanks to Him. Now we have the beautiful Christmas story to tell them, stressing the fact that God, our Father, sent us the greatest gift possible—His own Son, Jesus.

THE CHRISTMAS STORY AND SPIRIT

Dramatizing the stories: The journey to Bethlehem, the birth of Christ, the appearance of the angels to the

shepherds, and the visit of the shepherds to the stable will occupy the religion period the entire month of December.

The construction of a crib by the children themselves, as a center of interest in the kindergarten room, will have much benefit. While it may not be so picturesque as a "store" crib, it will have untold beauty in the children's eyes simply because it is their own.¹

Songs, poems (some memorized, some just enjoyed) and pictures are all worth-while aids in developing the true spirit of Christmas. The prayers during this time should stress love, gratitude, and promises of little gifts to the Infant Jesus. (For example, the picture we are going to make will be painted for Him, or an effort to walk quietly will be made for Him.) These prayers should be said in the children's own language as they kneel grouped about the crib. The request that He fill their hearts with His love should never be omitted. That is one "give me" that we encourage.

Gifts of their own making for Mother and Dad are very much in keeping with our purpose and we should remember, too, the spiritual flowers that can be offered for their dear ones. Always, always we should renew our aim—to develop a Christlike spirit of generous giving. God, our Father, loved us so much that He gave us Jesus. We want to be like Him, to please Him; and so we try to make others happy with our little gifts.

The conversation period is a splendid time to see just how much of our efforts are bearing fruit. What is the most frequently recurring subject among them? Are they learning kindness to each other by waiting their turn to speak, by keeping their hands off others? During the work period, notice if there is an increased willingness to help one another, a generous sharing of material,

(Continued on page 211)

¹See, *Journal of Religious Instruction*, "Putting up The Crib" (Dec. 1942, p. 256).

A PRIMER OF MEDIEVAL LATIN

The Roman Missal¹

By LUDWIG BIELER, Ph.D.

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WITH THE vanishing of old prejudices against the "darkness" of the Middle Ages, Medieval Latin has attracted an ever-increasing number of scholars. It has long been felt desirable that some knowledge of Medieval Latin should be imparted also to the college student. Since most Medieval Latin texts are difficult to obtain in modern editions, the student is largely dependent on anthologies, of which he will find quite a number at his disposal.²

It may not occur to him, however, that an anthology of Medieval Latin texts, and one that is unique for its organic growth, is opened daily all over the world—the Roman Missal. If we feel, as most of us do, that Western civilization is closely linked up with our Catholic tradition, we should indeed expect Catholic medievalists to be more interested than others in a book, so universally in use, which contains Latin texts, both in prose and verse, ranging from the fourth century to the present day. Strangely enough, the Roman Missal has hardly ever been considered from this point of view.³

ROMAN MISSAL AND MEDIEVAL STUDIES

In this essay I shall briefly point out what the Roman Missal offers to the medievalist, and how it could serve as a first introduction to medieval studies.

In doing so I can largely rely on personal experience. Like many a Catholic boy I made my first acquaintance with Latin through the responsories of the Mass. When I began to learn Latin at school, I soon discovered that the Mass texts, so far as I then knew them, contained

¹The present article is an exposé of personal views. It has not been my intention to present here any results of my research in its subject matter. Reference is therefore generally made to guide books which are easily accessible, e.g., Ildefonso Schuster, *The Sacramentary*, Engl. transl. by A. Levelis-Marke, 5 vols. (New York, 1924-30); A. Fortescue, *The Mass*, New ed. (London-New York, 1937); F. J. E. Raby, *A History of Christian Latin Poetry*, Oxford, 1927. More specialized literature is quoted for illustration rather than for reference.

many forms, constructions and idioms that would not have been allowed to pass in my Latin composition. Later, when I had already been initiated in the elements of Latin versification, on one Palm Sunday I realized to my surprise that *Gloria laus et honor* was written in regular distichs. Once, when attending High Mass as a university student, I was struck by the fact that the Preface of the Holy Trinity was an exquisite piece of prose rhythm. Having sung in a church choir for many years I had absorbed the beauty of the *Vexilla Regis*, the *Lauda Sion*, the *Dies Irae* long before I knew anything about their authors. When I finally decided to specialize in Late Latin and medieval studies, I merely took formal possession of something that had always been mine.

Why not, I began to ask myself, put these experiences to the advantage of others? Why not try and lead others the same way which I had come to go by chance? So much in justification of my enterprise.

The texts contained in the Roman Missal do not cover the whole field of medieval literature. We should look there in vain for fables and romances, chronicles or even lives of saints, law or technical tracts, let alone secular poetry, whether learned or popular. Even medieval philosophy and theology is confined to the intellectual concepts underlying the eucharistic poetry of St. Thomas. The Missal could never do full service as a Medieval Latin Reader, even though it gives, within its inevitable limits, an illuminating cross-section of Latin literature in the Middle Ages. But it can serve most usefully as a Medieval Latin primer for those who, with an average high-school knowledge of Classical Latin, wish to embark upon Medieval Latin studies.

²Most comprehensive and satisfactory is Charles H. Beeson, *A Primer of Medieval Latin*, Chicago, 1925.

³An exception is the late Prof. E. K. Rand, who recommended a daily reading from the missal to all students of our Latin tradition: *The Building of Eternal Rome*, "Suggestions for Reading" (1943), p. 285. I refer also to the concluding paragraph of an article by Dr. John N. Hritz, "The New Testament in the Latin Curriculum," *JOURNAL OF RELIGIOUS INSTRUCTION*, 16 (1945-46), p. 458.

There is yet another reason why the basic texts of the Roman Missal should be compulsory reading in Catholic colleges. A Catholic who during his high-school years has made contact, however superficially, with Cicero and Virgil in the original⁴ should, as a matter of honor, be able to follow the words of the Mass in their original Latin with reasonable understanding. If in our efforts of spreading the liturgical spirit we invite the average layman to make himself familiar with the English Missal, those of us who have the privilege of knowing some Latin should not be content with a translation, but strive for a grasp of the original. Each of us should consciously partake in the divine sacrifice according to his talents. Of him who has more will be demanded.

In the first part of this essay I shall survey the various types and layers of Latin that are found in the Missal; in a second part I shall make some suggestions as to how, through a study of these texts, a knowledge of Medieval Latin can be acquired on the college level.

I.

VULGATE LATIN

The Missal consists partly of selections from Sacred Scripture, partly of original compositions. The scriptural sections, broadly speaking, follow an Old Latin version in the sung parts,⁵ the Vulgate text in the Lessons and Gospels which are intended for reading.

Familiarity with the Bible text in its several forms is of the greatest importance not only for the study of medieval theology and philosophy, but for a true appreciation of almost every branch of medieval literature. All medieval writers were thoroughly grounded in the Scriptures, and there is hardly a single one on whose thought and diction this early training has left no im-

⁴May I put in here a plea for the removal of Caesar's Gallic Wars from our high school curriculum? I know that in this respect American high schools do not stand alone. I know also all the arguments that can be brought forth in favor of this practice. Yet, what teacher of English would force down his students' throats a work on military art, however well written? For an appreciation of Caesar as a politician, strategist and writer, a degree of human experience and detachment is necessary which can be found only in a mature personality. On the other hand, the author is too great to serve merely as an exemplification of grammatical rules. If, as I understand, Nepos is occasionally introduced in order to ease the transition from elementary grammar to the reading of the Gallic Wars, why not change to Nepos altogether? He serves the purpose just as well, and is more suitable for youthful readers.

⁵This much neglected problem has been recently discussed by Dom G. D. Schlegel, "The Biblical Text of the 'Antiphonale Missarum,'" *Ir. Eccl. Rec.* 5. Ser. 69 (1947) 199-214. Dom Schlegel deals chiefly with the liturgical text of the Psalms. It may be well to note that the author sides with Dom Wilmart against Dom De Bruyne in upholding the traditional view according to which the "Roman" and "Gallican" Psalters are both the work of St. Jerome (see p. 208, note 2).

⁶A good illustration is the "goliard" mock gospel, printed e.g., in J. Gessner, *Stromata mediae et infimae Latinitatis*, (Bruxelles 1944), p. 138 f.

print. With youthful unconcern even the medieval satirist would use biblical phraseology in order to achieve some poignant effect.⁶ Yet a medieval writer's knowledge of the Bible at large, however profound, would rarely equal his familiarity with those biblical texts that he was used to reciting day for day and year for year in his daily office. Recent scholarship has rightly insisted on the great probability that many deviations from the normal Vulgate text (which, by the way, was not the same at all times and in all parts of the medieval world) are echoes of the liturgy to which an author was accustomed.⁷

Since the sung parts of the Mass are mostly taken from the Psalms, there is within the compass of the Missal no wide scope for a comparison of Old Latin and Vulgate. All the greater are the opportunities of studying Vulgate Latin on its various levels. From the linguistic standpoint, as is well known, the Vulgate, so far from being a uniform version of one original, is of the most diversified nature. Not only is it a direct translation from Hebrew in some books, from Hebrew through Greek in others, and, of course, from the original Greek in the New Testament;⁸ the personal share of St. Jerome also varies greatly from one group of books to the other: original translation in the proto-canonical books of the Old Testament, a more or less thoroughgoing revision in the New Testament, a perfunctory overhaul in the case of certain deuterocanonical books, the rest Old Latin untouched. Owing to the fragmentary survival of the older versions, an exact estimate of Jerome's contribution to the Vulgate is impossible; but the varying quality of diction, ranging from fairly idiomatic Latin to an almost literal imitation of a foreign idiom, is evident.⁹

Even if we confine our study to the epistles and gospels for Sundays and the great feasts of the ecclesiastical year, we shall find characteristic illustrations of Vulgate Latin of all types: there is, for example, the almost classical grandeur of the Gospel for the first Mass on Christmas Day, or of the Passion according to St. Matthew on Palm Sunday; there is, on the other hand, the pretty "vulgar" Latin of the lessons from Ecclesiasticus (Assumption) or the Apocalypse (All Saints' Day); those who, with some knowledge of Greek, bother to compare the Latin version of Romans (Sundays after Pentecost) with the original, will gain some idea of the formation and translation of theological terminology; and those sensitive to "language atmosphere" will be rewarded for their patient listening to the prophecies on Holy Saturday by the Hebraisms in

⁷See Marbury B. Ogle, "Bible text or liturgy?" in *Harvard Theological Review* 33 (1940), 191-224.

⁸In my opinion, the decision of the Bible Commission (June 19, 1911) concerning the Gospel according to St. Matthew does not imply that the Greek text must necessarily be a literal translation of the lost Aramaic original, which, for all practical purposes, may be ignored in the present discussion.

⁹See e.g., the introductory chapter in W. E. Plater and H. J. White, *A Grammar of the Vulgate* (1926).

the accounts of the Creation and Flood or the strophic structure of the story about the three men in the furnace with its rhyme-like recurrence of *Nabuchodonosor Rex*.

The non-biblical texts of the Missal may be conveniently subdivided into prose and poetry. The prose texts cover a period of fifteen hundred years, extending as they do from the end of antiquity to the present day; the few poetical texts still in use, mostly sequences, are all medieval.

Among the prose texts we have to distinguish prayers in the narrower sense (best represented by the type of collect, secret and postcommunion), prefaces, and antiphons or invitatoria as found occasionally in the sung parts instead of biblical texts. Of a more archaic type are the *Gloria* and *Credo* in the Ordinary of the Mass;¹⁰ the *Confiteor*, which dates from the beginning of the Middle Ages, also stands apart.

Another important distinction, but not so clearly definable from the historical point of view, is that between "Roman" and "Gallican" elements. Historically speaking, we can claim as "Gallican" only those texts which were originally peculiar to Gallican Sacramentaries as contrasted with those of Rome or other liturgical centres. Unfortunately our knowledge of early Roman Mass-texts is not extensive; moreover, the Gelasian Sacramentary and other Gallican Mass-books contain a good number of texts which are definitely Roman. It would appear that the innumerable medieval accretions were, on the whole, of the "Gallican" rather than the "Roman" type; time and again, however, they were counteracted by Romanizing reforms, the last and most efficient one being that of the Council of Trent.

The "Roman" type of liturgical prayers is most evident in the majority of the Sunday Collects, and in the solemn prayers of the Good Friday liturgy. The latter in both terminology and mentality "distinctly bear the stamp of the Leonine age";¹¹ most of the former were apparently composed between the fourth and sixth centuries. The authors of these prayers were probably for the greater part Roman lawyers;¹² hence the terseness, conciseness, clarity and balance which give these compositions a place among the most perfect specimens of Latin prose. Their literary character is sufficiently borne out by their rhetorical and rhythmical structure.¹³

From the end of the sixth century or the beginning of the seventh dates also the Canon of the Mass in its present form.¹⁴ Not all parts of the Ordinary, however, are of such an early date. The second communion prayer is not known before the time of Alcuin,¹⁵ the *Suscipe*

¹⁰On their formal structures see especially E. Norden, *Agnostos Theos* (1913), 263-276.

¹¹Schuster, *Sacramentary* II, 23; the earliest MSS. in which they are preserved are those of the Gelasian Sacramentary, p. 75-77 Wilson.

¹²A. Baumstark, *Vom geschichtlichen Werden der Liturgie* (1923), p. 84.

¹³See Sister Mary Gonzaga Haessly, O.S.U., *Rhetoric in the Sunday Collects of the Roman Missal* (St. Louis Univ., 1938). The author's defence of rhetoric, which in modern aesthetics, has become a sort of bugbear, deserves special praise.

at the Offertory is first found in a prayer book of Charles the Bald;¹⁶ other texts, e.g., the *Suscipe sancte Trinitas*, are still later; the first and third communion prayer, cannot be traced beyond the late Middle Ages.

CANON, PREFACE AND OFFERTORY

Of the fifteen prefaces now in use ten are as old as the Gregorian Sacramentary; the preface of the Blessed Virgin was added under Pope Urban II (1088-99);¹⁷ the preface for the dead, inserted by Benedict XV, has been adapted from an ancient Gallican Preface;¹⁸ the remaining three (Sacred Heart, Christ the King, St. Joseph) are modern. The prefaces are more outspokenly rhythmical than the collects as they are also recited with richer modulation. Their elevated tone and style contrasts strikingly with the sober reserve of the prayers proper; yet hardly any of our prefaces can really be called Gallican. Compared with the great number of prefaces in the Leonine Sacramentary and their structural variety,¹⁹ the ten Gregorian prefaces seem to be the result of a rigorous selection; moreover, they are all developments of one single form. Their comparative study is thus of interest from both the stylistic and literary point of view.

Preface-like compositions are found also in some items of the Missal which are not Mass-texts. Of these, only two seem to have a long ascendancy, viz., the *Exultet* and the Benediction of the Baptismal Font on Holy Saturday. Both are distinctly "Gallican" in type, if not in origin. A *Laus cerei* or *Benedictio cerei* formed part of the Easter Vigil in the days of St. Jerome; the text which we read in our present Roman Missal is almost certainly the work of St. Ambrose.²⁰ The Blessing of the Baptismal Font is found almost word for word in the Gelasian Sacramentary;²¹ its Gallican character is emphasized by a literal parallel in the *Absolutio ad tumbam*.²² This ritual, together with the Mass for the dead, is perhaps the most typically Gallican text in the Roman Missal. Although this office is comparatively late as a compilation, it is composed of much older elements.²³ Most distinctly un-Roman is the Offertory

¹⁴See L. Duchesne, *Origines du culte chrétien*, 5 ed. (Paris, 1909), p. 179; A. Fortescue, *The Mass*, 110-171, 323-60; Schuster, *Sacramentary* I, 262-318.

¹⁵Fortescue 382. ¹⁶Ibid. 305.

¹⁷Fortescue 319.

Sacramentary I, 262-318.

¹⁸Their number is 267. Some MSS. of the Gregorian Sacramentary contain additional prefaces besides the canonical ten; those printed by Wilson in his Appendix total 100.

²⁰Dom B. Capelle, *L'Exultet pascal œuvre de Saint Ambroise: Miscellanea Giovanni Mercati* I (1946), pp. 219-246. (Studie Testi 121.)

²¹Page 84-86, Wilson.

²²V. *Qui venturus est iudicare vivos et mortuos et saeculum per ignem*. R. *Dum veneris iudicare saeculum per ignem*.

²³The three collects are read in the Gelasianum, p. 308-309, Wilson.

(a prayer, not a "verse"!) with its antiphonal repetition and vivid imagery.²⁴ In the latter respect it resembles the prayers accompanying the incensation of the altar at High Mass—a distinctly Gallican feature of the Ordinary.²⁵

Invitatoria and antiphons are found mainly in the Proper and Common of Saints. The mutual relations between these two parts of the Missal are complicated from the point of liturgical history, and accordingly also from the literary aspect. It is common knowledge that most of the *missae communes* were originally masses of individual saints; in their majority they are of early date.²⁶ The antiphonal type of the sung parts, which has persisted in the Breviary until the present day, seems to have been soon abandoned by the authors of Mass-texts, and the comparatively few examples of this type must be regarded as survivals. Moreover, they can be reduced to a small number of patterns which are reproduced with slight variation. Some of the originals were probably translations from Greek; this is the fact with the introit *Gaudeamus omnes*, originally composed for the feast of St. Agatha (February 5); among the many introits modelled on this pattern are those for the feasts of Assumption and All Saints.²⁷

TEXTS OF MIDDLE AGES

So far we have considered merely texts prior to the end of the ninth century. With the growth and development of liturgical life, as manifested by the creation of new ceremonies and the institution of new feasts, texts were composed in great profusion throughout the Middle Ages. Most of these exuberances were cut away by the Tridentine reformers. Hence the present Roman Missal contains a great number of early texts and a considerable body of modern ones, but very few of the later Middle Ages. Among the latter may be mentioned the offices for Corpus Christi (composed by St. Thomas Aquinas on the demand of Pope Urban IV, who introduced this feast in 1264) and for the Feast of the Seven Sorrows, which was not celebrated before the late Middle Ages. The last-mentioned office shows already a certain decline in liturgical spirit as well as in style.²⁸

²⁴Schuster, *Sacramentary* V, 225.

²⁵Fortescue, 308. It is, however, by no means the sole one, as Fortescue says.

²⁶Certainly not of a later date than the seventh century; see Schuster V, 310-311.

²⁷Schuster III, 412; V, 52.

²⁸"The composition of the Mass, though very devout, does not show much liturgical talent in the composer, nor an exact knowledge of the ancient laws and the rhythm which govern the various kinds of church melody . . . the Collects, no longer following the rules of the *cursus*, are drawn out by a superfluity of words; the Gradual and Communion are inspired by those of the votive Masses of the Blessed Virgin, but the text has been slightly altered in order to adapt it to the festival" (Schuster, *Sacramentary* IV, 86-87).

The few bits of Greek which the Missal contains deserve at least a passing mention. One is, of course, the *Kyrie*. This, however, is not the place for a discussion of the vexed problems concerning its origin and the date of its introduction in the West.

The other is the *Agios o theos*, which is sung after each stanza of the *Popule meus*. The adoration of the cross was an Eastern rite, brought to the West by the "Eastern" Pope Sergius I (680-701).²⁹ Its foreign origin is emphasized by the fact that the Greek words are interpreted in Latin:

Agios o theos. Sanctus Deus.
Agios ischyros. Sanctus fortis.
Agios athanatos, eleison imas. Sanctus
immortalis, miserere nobis.

This practice of translating word for word, or phrase for phrase, stems from the very origins of the Latin church;³⁰ it was continued by the Greco-Latin bilinguals or interlinear versions of the Bible (Codex Veronensis of the Psalms, Codex Bezae, Sangallensis of the Gospels, Laudianus and Boernerianus) or, to return to liturgy, by the Greek original, with a Latin interlinear version, of the baptismal creed in Codex Reginensis 316 of the Gelasian Sacramentary.³¹ As may be expected, the spelling of Greek is "itacizing" and neglects the *spiritus*—following in both the pronunciation of its time.

POEMS

The poems of the Missal, although few in number, form in their entirety a more complete set than its prose texts. Passing from one to the other, the historian of literature can study the development of religious Latin poetry at almost all its decisive stages. Let us briefly review them here in chronological order.

The earliest one is a mere quotation. The Introit of certain *missae Marianae*³² reads:

Salve, sancta parens, enixa puerpera regem,
Qui caelum, terramque regit.³³

The source of this acclamation is the *Carmen Paschale* (II, 63 f.) of Sedulius, who lived about the middle of the fifth century. He is the last in a series of ancient Christian poets who wrote biblical epics in the traditional classical style. His work is full of reminiscences of the Roman poets; by an almost symbolic coincidence,

²⁹Schuster II, 214 f.

³⁰This view, I think, does not militate against Th. Klauser's assumption that the Latin canon was, at least in part, a new creation, not merely a translation from Greek: *Miscellanea Giovanni Mercati* I, 467-482.

³¹Page 53-54, Wilson.

³²Nativity of the Blessed Virgin; Common of the Feasts of the Blessed Virgin; and the last three *Missae in Sabbato*.

³³The *in saecula saeculorum* which follows is a "conclusion" added to the original.

a Virgilian half-verse³⁴ has, through this quotation, been incorporated into the prayer of the Church.

Next in time is the *Crux fidelis*³⁵ of Venantius Fortunatus (ca. 530-609), which is sung during the adoration of the cross on Good Friday. The same poet's *Vexilla regis* is prescribed in the rubrics, but its text is not printed in the Missal. Venantius stands on the borderline of ancient and medieval poetry. These two hymns are still of the quantitative, non-rhyming type inherited from the hymnology of SS. Hilary and Ambrose.

With *Gloria, laus et honor*, which has its place at the end of the Palm Sunday procession, we are brought to the heyday of Carolingian humanism. Its author, Theodulf of Orleans (ca. 760-821), is the most eminent scholar-poet of the Palace School, perhaps the greatest Latin poet since Venantius, and *Gloria, laus et honor* is considered one of his finest poems. At Orleans, its liturgical use reaches back to ancient times; legend has it that it was this poem that gained Theodulf his freedom when he was held prisoner by Louis the Pious.³⁶ It is written in distichs which imitate the technique of the ancient elegiacs; imitation of classical models has become the fashion of the day. In its liturgical form this responsory is merely an extract of a much longer original.

But medieval Latin hymnology was not content with a perpetuation of classical or early Christian forms; it proceeded to original creations. One of these, and perhaps the most important, is the Sequence. In the present Roman Missal, the typical sequence form is represented only by the Easter Sequence *Victimae Paschali*, attributed to Wipo (d. 1050), court chaplain of Conrad II and Henry III. This is not a specimen of the earliest type of sequence, but rather marks a transition from the more primitive type as known from Notker of St. Gall to the developed regular form of the twelfth century.³⁷ After the first verse, which serves as a sort of title (*Victimae paschali laudes immolent Christiani*) there is correspondence of pairs—or rather, there was before the last stanza but one was suppressed by the reform of 1570.³⁸ The “modern” technique as compared with that of Notker shows itself in the frequent use of assonance and even of rhyme; but the latter is occasionally obscured by the Tridentine normalization.³⁹

In the poems which we have so far considered either the narrative or the emotional note has been dominant. As medieval spiritual culture is nearing its zenith, re-

³⁴Cf. *Georg.* II, 173; *Aen.* V, 80.

³⁵The poem really begins with *Pange lingua gloriosi lauream certaminis*. The *Crux fidelis* stanza has been taken out of the body of the poem in order to serve as an antiphon and refrain. The last two stanzas are a later addition.

³⁶On Theodulf and his work see Raby, 171-177.

³⁷Raby, 217.

³⁸Fortescue, 277.

³⁹In stanza four, the original text obviously read: *Surrexit Christus spes mea: praecedet vos in Galilaea*. Motion towards a place and rest in a place were often confounded in Late Latin and Medieval Latin.

ligious poetry also becomes more sublimely spiritualized, and this in two ways according as emphasis is laid either on dogmatic or mystic theology. Needless to say, the one is never found entirely without the other; a perfect synthesis is finally reached in the eucharistic hymns of St. Thomas.

Early scholastic theology is reflected in the *Veni Sancte Spiritus*, the sequence for Pentecost. Its authorship has been much disputed; it is now fairly safe to say that the issue lies between Pope Innocent III (d. 1216) and Stephen Langton (d. 1228). This hymn was introduced into the Missal as late as 1570, when Pope Pius V decreed that it should be sung in the place of Notker's *Sancti Spiritus adsit nobis gratia*.⁴⁰ This may be regretted by the historian of literature, who would like to see the epoch-making work of Notker represented in the Missal; yet, *Veni Sancte Spiritus* is not only equal to the sequence which it has replaced, but is justly considered one of the best religious poems of its time. Even formally it shows a remarkable development. It rhymes throughout, and in a rather elaborate way: each stanza consists of three lines, of which the first and second ones rhyme among themselves, whereas the third ones are bound together by one and the same rhyme throughout, thus audibly emphasizing the unity of the whole.

Another gap from the historian's point of view is the absence of all poetry that came from the School of St. Victor. However, the type of this poetry is represented in its highest perfection by the poems of St. Thomas. In retrospect it might appear that the poets of St. Victor were merely precursors of the Angelic Doctor. Of his eucharistic poems, only one is found in the body of the Missal, *viz.*, the *Lauda Sion*, being the sequence of Corpus Christi Day. The *Pange Lingua* is merely prescribed in the rubrics, and the *Adoro te devote*⁴¹ has its place in the *Gratiarum actio post missam*.

These pieces are very different in character and literary form. *Adoro te* is a “rhythmus”; as to its content, it is a private meditation. The other two are solemn hymns of public character; the narrative element is more pronounced in *Pange lingua*, dogmatic speculation holds the first place in *Lauda Sion*; a note of mystic contemplation is unmistakable in both. With regard to form, the strophic structure is highly developed, and the rhyme is rich, extending as it does over the last two syllables of each line.

As may be expected, poems of such pure and exalted spirituality did not continue to be written for a long time. In fact, a very different note was struck towards the end of the thirteenth century by the poets that grew out of the Order of St. Francis. The Missal contains

(Continued on page 208)

⁴⁰Schuster II, 391-393.

⁴¹The authorship of St. Thomas has been convincingly defended by F. J. E. Raby against Dom Wilmart: *Speculum* XX (1945), 236-238. As Raby points out, the text of the Missal differs slightly from that of the manuscripts.

CORRELATING ART AND RELIGION

through Christian Symbolism

By SISTER M. WALTER, O.M.

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FEW EDUCATORS realize that religion is the perfect complement to an art course, that school children can be learning the history of the Catholic faith along with the technique of employing such mediums as paint, crayon, pencil, pen and ink, and cut paper." We found this statement in an article, "Marks of Our Faith," by Larry E. Wallace, in *Telling Facts*.¹

Mr. Wallace says in the same article, "There is nothing strange in the fact that ninety-nine out of a hundred Catholic children, or adults, for that matter, cannot identify their religion in the fish or countless other Christian symbols in our possession today."

We agree with him that "It points an accusing finger at teachers who have not seen fit, through neglect or ignorance, to teach Catholic youth the meanings of even the simple, frequently seen emblems of Catholicity apparent every day on our altars and vestments."

Recently a lecturer approached us and asked for information on Christian symbols because "so few of her sect," she was ashamed to admit, "understood the meaning of the symbols in stained-glass windows, and the first object of Christian art, of course, was to teach."

An appeal to the Benedictines and the Jesuits brought an immediate response with several books. From the Teacher's Institute in Boston, advertisements were sent to her on color slides and pictures.

Art courses are planned by supervisors, and most of us are obliged to teach our own art. One does not need to be a talented artist to draw a fish, a palm, a lily, a shell, a bell, or an anchor. Few of us have been trained in the basic principles of sculpture, architecture, etching, mosaic, and painting, but a very good place to become acquainted with these things is in the parish church. There is no better place to begin the chronicle of the Catholic religion than in the emblems of our faith depicted there.

¹Catechetical Guild, St. Paul.

CLASS PROJECT IN SYMBOLS

In our religion class we outlined a project. Each child planned to make a book entitled "My Parish Church." This has marvelous possibilities in various fields, such as the history of the parish, the patron saint of the parish, the former pastors, and others, but we were just interested in Christian symbols.

Old parish reunion programs were obtained from the homes. These contained pictures of the church, but everyone was encouraged to sketch the church. Our program told us that

St. Ann's Church in Gloucester, Massachusetts, is a handsome stone edifice, 70 x 142 feet, of imposing architecture, and elegant in all its appointments, without and within. The style is pure Gothic.

A reference in the *Catholic Dictionary*² informed the class that

The word "Gothic" implying the extreme of barbarous, was a contemptuous and inaccurate term used by the Italians of the Renaissance to describe the architecture, Frankish-Norman in origin, of the Middle Ages. It may fittingly be called the "Catholic style" since it was the expression of the new civilization introduced by the Church after the struggle with paganism, and since it remains today the supreme artistic achievement of that civilization.

The dictionary also gave the history and development of Gothic architecture, and the children were told to make notes for another chapter in their books called "Gothic Architecture." A copy was made of a very simple Gothic plan of Westminster Abbey which was in the dictionary.

Lauz's *Church History*³ explained that the main features of Gothic architecture are "thinner and higher walls with larger windows topped by pointed arches

²The Macmillan Co. (New York, 1949).

³Benziger (New York).

instead of the round ones of the Romanesque, the substitution of the groined for the barrel vault, and the use of "flying" buttresses to concentrate the thrust on certain points of the wall. The great windows were filled with stained glass of most beautiful colors . . . the beauty of medieval stained glass has never been recaptured."

We turned to the word *arch* in the same dictionary and found four simple drawings of arches which we copied after reading a description of them.

Next we turned to "Symbolism of the Church" in *Religion, Doctrine and Practice*⁴ for use in Catholic high schools by Francis B. Cassilly, S.J. We read:

Everything about the church has been given a mystic meaning. As we approach it, the steeple signifies that the church is to raise our minds and hearts to God. The church itself is built in the form of a cross showing us that the church of Christ is founded on the cross of Christ. The little plot of ground around the church separates it from the things of the world and invites us to separate ourselves from worldly distractions before entering.

Our parish program told us that "the three entrances are large pointed openings with heads of tracery, that have moulded copings in the center." Attention was called to the rose window over the central entrance "sixteen feet in diameter with label mouldings of granite." A page was reserved in our book for a cut-out of a rose window.

TRIP TO CHURCH

We were now ready for a trip into our church. With pencils and paper pads we entered the upper church like tourists on an inspection tour. We paused at the vestibule. Father Cassilly says that "the vestibule, which is supposed to contain statues referring to the Old Testament, reminds us of all those ages before Christianity and stands for the Old Law itself."

Over the vestibule is the organ gallery. We looked at the parish program again. It said, "The chancel in the rear is octagonal in form lighted by four windows with figures representing the four Evangelists, Matthew, a winged man, Mark, a winged lion, Luke, a winged ox, and John, an eagle."

When we entered the church proper we blessed ourselves with the sign of the cross to show that the cross of Christ began the New Law. The countless sacred emblems which everywhere greeted our eyes from ceiling and windows would fascinate any student of biblical and ecclesiastical lore. Our references showed that "the roof is open-timbered, with the timbers cased and moulded. It is lighted in the dormers, one in each bay,

slated with the best eastern slate with bands of unfading Vermont green."

Attention was drawn to the frescoing. The dictionary explained that this is a "method of decorating or painting on plaster." We read in James J. Walsh's *The World's Debt to the Catholic Church*⁵:

From the beginning, painting has been used by the Church for the decoration of ecclesiastical buildings of all kinds in order to attract and hold attention and arouse religious emotions. Excavation of the catacombs has revealed a whole series of paintings which indicate very clearly that the symbolism of the Church in art dates from the first and second centuries.

Our church was done "in pure geometrical Gothic style. There were countless varieties of shades and shadows. A perfect unity of design and color was preserved in keeping with other details." Later we studied color symbolism from an encyclopedia and learned that colors excite a distinct emotional response within us.

SYMBOLS, PAINTINGS, SCULPTURE

On our next trip to the church we went to the gallery where we could see the paintings of the twelve apostles better. Symbols have their origin in some circumstance of the life or death of the bearer. They were painted as follows:

St. Peter, with his crossed keys, one of gold and one of silver, symbolizing his primacy.

St. Andrew, an x-shaped cross.

St. James the Great, pilgrim's staff and water bottle.

St. John, a chalice with serpent issuing from it.

St. Philip, a staff with a small cross surmounting it.

St. Bartholomew, a large knife.

St. Matthew, a short sword.

St. Thomas, the square or carpenter's rule.

St. James, the Less, a fuller's club.

St. Simon, a saw.

St. Jude, a knotted club.

St. Matthias, a lance.

In our book we put a page of drawing paper, 12 x 9, divided into twelve sections, using both sides, and drew the symbols of their deaths (of those who were martyrs) as follows:

St. Peter—a cross similar to the one on which Our Lord died, upside down.

St. Andrews—x-shaped cross.

St. James the Greater and St. Matthias—figures with heads on blocks being beheaded.

St. John—chalice with serpent—as he was not a martyr.

St. Philip—pillar.

⁴Loyola University Press (Chicago).

⁵Stratford Co. (Boston, 1924)

St. Bartholomew—knife.
St. Matthew—sword.
St. Thomas—lance.
St. James—club.
St. Simon—saw.
St. Jude—knotted club.

The last space was divided in two, a black square was made for Judas; St. Matthias—a lance—filled the other half.

On the sides of the front entrance beneath the gallery are two groups of paintings in life size by Schumacher. Over the side altars are two real works of art "of great merit," said our program—"one a beautiful gem of the Raphael school of art, the other of the Flemish school of art." A page in our book was reserved for these two schools of art, and copies of the pictures.

"The first great period of artistic decoration of churches was characterized by mosaics," Doctor Walsh told us in the same book. A summary was made of the chapter and a page was reserved for this subject. We studied mosaics after we found our altar was in mosaic style.

Our next page was reserved for sculpture. In the upper church we found two statues of marble; one was of St. Joseph, and one of the Blessed Mother. Pages were to be devoted to "Madonnas in Art" in another project. We read in the same book:

At the beginning of Christianity there seems to have been some little feeling of suspicion as to the employment of sculpture in church decorations and some discouragement of its use in connection with religion.

The converted Jews had had this objection created in them by the prohibition of graven images; pagan converts remembered the abuses connected with the worship of them in their temples.

Recent research revealed that in the East much more than in the West sculpture was cultivated in connection with Christianity though the iconoclastic movement of the early Middle Ages destroyed some precious monuments of this kind which would have served to illustrate the influence of Christianity on the sculptors of the early Christian times.

CHURCH WINDOWS, SYMBOLISM

The windows, our guide book told us, "are of cathedral glass, rich in design. There are eight side windows, $5\frac{1}{2}$ by 15 feet, one in each bay, painted, and with beads of tracery."

"Looking up," as Father Cassilly says, "we see the stained glass windows which are translucent but not transparent, symbolizing the windows of heaven, which from the outside look dull and drab, but from the inside are of a marvelous beauty." The scenes in our windows were common ones, and most of the children obtained

holy pictures which they set up in frames drawn exactly like those in church. In our windows, upstairs and down, we found many symbols, which were easy to copy; and each child looked up the symbolism of one.

In *The Visible Church*,⁶ by Rt. Rev. John F. Sullivan, D.D., we found eight kinds of crosses, all drawn and explained. It was easy to enlarge them, and write the explanation under each. A page was headed: "Kinds of Crosses in Christian Art." We noticed the crown used as a symbol; and the *Catholic Dictionary*, under the heading "Crowns," showed four drawings with the explanation that the crown is a symbol of kingly power. We had another page for our books. We saw a ship. What child does not like to draw a ship! It symbolizes the Church, the bark of Peter, guided by God.

From the books which we have mentioned we found the symbolism of the following Christian symbols which we found in our church:

Tree: The Christian tree of life is a symbol of the mystical body. Its trunk signifies Christ, Head of the Church. Its branches are the faithful, dependent upon the trunk. Its fruit is emblematic of the food of spiritual life.

Heart: Symbol of the love of our Lord in dying for us.

Lamb, emblem of Our Lord.

Dove, symbol of the Holy Ghost.

Pelican, emblem of Our Redeemer.

Lion typifies our Saviour.

Dragon, Satan and sin.

Serpent, emblem of sin.

Fish (usually a dolphin), emblem of our Blessed Lord.

Fish in plural numbers signifies the faithful.

Olive branch, symbol of peace.

Palm signifies victory.

Lily means chastity.

Rose, emblem of beauty and love.

Anchor, emblem of hope.

Cross, anchor and heart: faith, hope and charity.

Wounded heart with thorns and cross, Sacred Heart.

Heart with wreath of roses, transfigured by sword, heart of Mary.

Ears of wheat and clusters of grapes, symbols of Holy Eucharist.

Chalice surmounted by Host, emblem of Eucharist.

Hammer, nails, scourge and spear remind us of the suffering of our Blessed Lord.

Banner, emblem of victory.

Candle typifies Christ and His Church, light of the world.

Seven-branched candlestick prefigured in Jewish worship: Seven gifts of the Holy Ghost, and seven sacraments.

The sacraments are separately symbolized as follows:

Baptism, flowing fountain.

Confirmation, descending dove.

⁶P. J. Kenedy & Sons (New York).

Holy Eucharist, chalice surmounted by Host.
 Penance, keys of Peter.
 Extreme unction, vessel holding oil of the sick.
 Holy orders, chalice and stole combined.
 Matrimony, clasped hands.
 The seven gifts of the Holy Ghost are pictured in our windows as follows:
 Wisdom, tree.
 Understanding, lantern.
 Counsel, scales.
 Fortitude, three pillars.
 Knowledge, hand holding torch.
 Piety, pulpit with book.
 Fear of the Lord, sword.
 Triangle containing an eye, symbol of Trinity.
 Shamrock, emblem of Trinity.
 Skull, meditation and detachment.
 Scourge, symbol of mortification and self-inflicted penance.
 Sun, depicted on a saint's breast, typifies the light of wisdom.

Most of these explanations and drawings we obtained from *The Visible Church and Externals of the Catholic Church* by Right Reverend John Sullivan. Many symbols have other meanings and longer explanations. We made them as short as possible.

A child asked, "What is the difference between a symbol and an emblem?"

Elizabeth Haig in *The Floral Symbolism of the Great Masters* said,

A symbol stands for an abstract idea, but an emblem denotes a concrete thing . . . When the lily appears alone it represents the Queen of Heaven and is her emblem, but if it indicates purity it is a symbol.

Another pupil asked, "Did any other group make use of symbols at the time of the early Christians?"

Sister M. Wilfred, O.S.F., gave us the answer in an article entitled "Symbolism in the Church" (*Catholic School Journal*, December, 1948):

History proves that not only Christians but Pagans and Jews made frequent use of the manifold symbols in their own specific rites . . . If the pagans drew the figure of a fish upon the wall of a house, that indicated that a funeral banquet was being held within. This same symbol drawn upon the home of a Christian meant that the Holy Sacrifice of the Mass would be offered in that respective home during the course of the night . . . The early Christians used symbols, therefore, protectively . . . to conceal their faith from the pagans.

Our attention was now directed towards the altar. All the beauty of this magnificent symbolism is concentrated on it. Our reunion book described the three altars:

The marble altars are set in mosaic style and represent nearly every nation in Europe. The main altar is 60 feet high and of magnificent architecture. There are 16 nave arches, eight on each side, springing from richly carved caps and graceful columns.

For our final lesson we turned to "Church and Art" in Father Cassilly's book, and read with pride:

The great majority of artists in Christian times have been Catholics, and the masterpieces of art generally treat sacred subjects. In fact, if it had not been for the Catholic Church, and the patronage and encouragement of the Popes, Catholic rulers, and municipalities, there would have been little or no Christian art or architecture.

We agreed with Father Cassilly that "Every dwelling should have a crucifix and some holy pictures." We reminded the class that "Our Lord promised St. Margaret Mary that He would bless the house in which an image of the Sacred Heart was exposed."

We concluded that "The representations in art of sacred subjects in our own parish had helped wonderfully to instruct us in the mysteries and history of our religion."

A Primer of Medieval Latin—The Roman Missal

(Continued from page 204)

two Franciscan poems, either in its kind outstanding among late Medieval Latin hymns. Both obviously date from the end of the thirteenth century.

The *Dies irae* is ascribed to Thomas of Celano, the biographer of St. Francis, a man of whom very little is known.⁴² The *Stabat mater* is most probably the work of Jacopone da Todi (d. 1306), the famous poet of the *Lodi* and unfortunate opponent of Pope Boniface VIII.⁴³ However contrasting in character and feeling, these two poems have one thing in common: they do not dwell on the mysteries of faith in a speculative attitude. Their main purpose is to stir up the heart of each of the faithful individually, to arouse in him pious emotions; these may very often lead to mystical prayer, but are in themselves still very far from that mystic con-

templation which distinguishes the hymnology of the classical scholastic period. The highly dramatic vision of the Last Judgment, inspired by the *Libera me Domine* and the offertory of the *Missa pro Defunctis*,⁴⁴ and the compassionate representation of the *Mater dolorosa*, with its subtle psychology, strive for the same effect: individual piety on an emotional basis. In this the Franciscan poets are typically "modern." No wonder that these two hymns have attracted so many composers from Palestrina and Pergolese to the present day.

⁴²See Raby 443 ff.

⁴³His authorship cannot be strictly proved, but there is no positive evidence for ascribing the hymn to any other poet: Raby 438 f.

⁴⁴See Raby, I.c.

Self-Criticism OF THE PRIEST-PROFESSOR

By REV. JOHN F. HARVEY, O.S.F.S.

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IN MANY CITIES where there are large Catholic high schools both diocesan and religious priests are engaged in secondary education. Of these a goodly number have week-end ministry, allowing them scant leisure for personal research into educational technique. During the five school days, moreover, these priests spend many of their leisure hours in guiding extracurricular activities as diversified as football and debating. Such constant demands on their time should be kept in mind in any criticism of their attitudes towards secondary education.

My criticism is directed against ideas, not against persons. It is meant to help the priest-professor form a habit of self-criticism amid the stresses and strains of a life that allows too little time for critical introspection.

INTELLIGENCE AND APTITUDE TESTS SCRUTINIZED

First, there is a group of priest-profs who express utter cynicism in regard to intelligence and aptitude testing. "Man cannot be measured by a geometric rule," quote they. Those, however, who use such tests, do not claim that their results are conclusive evidence of the student's capacity or achievements. They hold merely that one may gain more accurate information concerning the student's abilities by a series of objective tests. They admit the limitations of both intelligence and aptitude tests, and are most cautious in drawing conclusions from the data they provide. Even a cursory study of the nature, purpose, limitations, and conditions of administration of intelligence and aptitude tests dissipates a previously cynical attitude.

There is another group of priest-profs who rely too much on the results of an intelligence or aptitude test. For example, one priest having difficulty with a student in a history class went to the school records to check the student's I. Q. It was rather low (90-Otis

Higher "A"), but far above the moron level. The teacher, however, felt that the low I. Q. confirmed his own opinion of the student's intellectual hopelessness. He was unaware of the fact that this I. Q. was obtained in a group test administered under unfavorable conditions, and hence not reliable. What was needed in this situation was an individual I. Q. test administered by an experienced worker in this field. There are others who make this same mistake, especially in regard to college entrance examinations.

It is strange how some priest-profs can belittle the value of courses in education and in psychology, and yet attach so much importance to the results of a single intelligence test. One notes in some a singular mixture of cynicism and credulity.

Another censurable attitude of some priest-profs concerns retarded readers. In some of the large Catholic high schools for boys the teacher may see as many as 250 boys pass through his classroom in one day. Suppose, for example, in teaching Sophomore English he assigns a story from the literature text and gives a short written test the following day. In each class he discovers a group who reveal no understanding of what they read. Consequently, he considers these as duller than the others, or careless, or lazy. Frequently, however, their lack of comprehension has more deeply-rooted causes.

One reason for the failure of these students may be that some of the students are several years below the reading level of the textbook. In a survey of two hundred fifty high school sophomores, I found reading abilities ranging from fourth grade to twelfth with a median of approximately eighth grade. Furthermore, in examining the causes of reading deficiencies of the most retarded of this group, I found that such factors as poor eyesight, unfavorable domestic background, lack of self-confidence, etc., had to be considered in the solution of the reading problem. But if the teacher insists that it is solely a question of application, he fails to see the need for special techniques to aid the more retarded readers.

One thing is clear: The old-fashioned group methods of teaching reading are inadequate to cope with the retarded section of the class. New methods—including the division of the class into smaller groups—must be employed. But some priest-profs do not seem to recognize the necessity. A little story may bring out my point.

At a remedial reading conference, conducted by a secular university in a city where there are at least three hundred priests teaching high school, there were two priests in attendance. There were at least ten nuns, although the girls' high schools have far less need of remedial work than the boys' high schools. One of the nuns asked me: "Where are all the priests?"

Defensively I replied that they had "other things to do." The better answer would have been that comparatively few priest-profs recognized the need for remedial reading in high school. Some who have perceived its necessity feel, however, that it is impracticable at the present time, because teachers cannot be released from mass instruction to do specialized work with small groups of retarded readers.

Such may be the case in some schools; nevertheless, it is imperative that some provision be made for the ubiquitous segments of retarded readers found in the classrooms of our boys' Catholic high schools. If more priest-profs came to understand this situation, the first step towards its solution would be achieved.

In behalf of priest-profs it should be noted that seminary education alone is not a sufficient preparation for teaching adolescent boys. The education of a priest is second to no profession, but it does not provide techniques of pedagogy, a systematic study of adolescence, or some of the scientific and technical subjects now found in the high school curriculum. Furthermore, certain habits of thought, formed by the study of scholastic philosophy and theology, which are useful in the exposition of Catholic dogma, may be an obstacle or at least hindrance in the solution of certain educational problems.

For example, one will hardly find the causes of a reading difficulty by *a priori* judgments: he will succeed better by the inductive method. There may be any number of reasons behind a reading defect; but the teacher will not discover these unless he seeks information about the student's domestic, scholastic, and emotional background. Thus, he relies, not upon the application of a general truth, but upon accurate observation and cautious induction.

The complete assurance with which a priest expounds an article of faith is very different from the reserved judgment of the teacher striving earnestly to find a successful method of handling his group. The priest-

professor benefits by the knowledge that he is fallible in his methods of classroom instruction.

PROGRESSIVE EDUCATION

Another point of confusion in the minds of some priest-profs is "progressive education." For them "progressive education" means the denial of the effects of original sin in the growing child, the abolition of time-honored methods of discipline, and the use of various experimental techniques in the classroom. They associate the child in the progressive school with the guinea pig. Unfortunately, however, they fail to note certain laudable advances in the science of education that have sprung from the progressive movement.

The priest-professor may benefit by a study of some of the discoveries made in the research centers of large universities. In adolescent psychology, intelligence testing, remedial reading, and vocational guidance—to mention only a few fields—the priest-professor may derive much that will sharpen his observation and improve his pedagogical skill. Opposition to certain concepts of progressive education must not mean a closed mind to much that is valuable in current educational research.

In this cursory examination of priest-professor attitudes I have not been unaware of the handicaps under which they labor. Over-crowded classrooms, lack of personnel, lack of financial resources to provide adequate equipment for scientific and technical courses, lack of leisure to read the professional literature pertinent to the teacher; these and other difficulties are borne with heroic patience. Like other workers in the field of Catholic education the priest-profs adapt themselves to the exigencies of their schools.

It is one thing, however, to make a virtue of necessity; it is another to accept current conditions as a permanent state. The priest-professor needs a healthy dissatisfaction with present conditions in Catholic secondary education and with his own methods of teaching. Regardless of what he can do about the general state of affairs, he can do much to improve his own classroom technique.

A HABIT OF SELF-CRITICISM

To improve himself demands that he criticize himself honestly and vigorously. He can form a habit of self-criticism by asking himself questions like these:

1. Is my attitude towards intelligence and aptitude tests based upon a *study* of them?

2. In checking a student's I. Q. do I check also the circumstances under which he took the test? Do I consider the possibility of an individual I. Q. test for problem cases?

(In one instance I noted a discrepancy of 35 points between the results of a group I. Q. test given upon entrance to high school (90) and the results of an individual I. Q. test administered at the end of the senior year (125). Since I knew the second test was validly administered, I recorded 125 on this pupil's college entrance card.)

3. When a student seems retarded in reading comprehension, do I inquire about facilities in the school or in the district that may meet his needs?

(One indication of this is inability to read a textbook that the majority of the class can understand.)

4. Do I consider the possibilities of tutoring by one trained in remedial reading techniques, or in more retarded cases the necessity of full-time attendance at a remedial reading clinic?

5. When one method of teaching fails with a class, do I blame the class, or do I try another method?

6. When I receive an invitation to an educational conference concerning my field, do I go?

7. Am I in the habit of criticizing my own methods of teaching?

Other questions will leap into the mind of the individual teacher who makes a sincere effort to examine critically his methods of pedagogy. In the public school system the desire for advancement and the spirit of

competition act as goads driving the teacher to improve himself by study of current educational practice. If he is not unsparing in self-criticism, others will be unsparing in their appraisal of him. His advancement means a better income; his stagnation jeopardizes both his professional rating and his means of livelihood. In the Catholic school system, however, which is built upon supernatural sacrifice and vocation, rather than upon natural considerations of professional prestige, achievement, and income, the position of the individual teacher is relatively secure.

This security the priest-professor enjoys to a greater degree than the brother or the nun or the layman. If the priest does not succeed as a high school teacher, he knows that there are other kinds of priestly work. Indeed much of the sting of external criticism is removed by his feeling of security. Besides the laity are loath to criticize a *priest*-professor even when he is a poor *teacher*. Such security can develop into smugness. Thus it is all the more necessary that the priest-professor form a habit of self-criticism.

So important is this habit that the founders of religious teaching congregations insist that their members should make a spiritual preparation of their classes during their morning meditation, and should talk over their classroom problems with Our Lord during their evening visit to the Blessed Sacrament. Thus human intelligence is fused with divine light, and Jesus Christ, the greatest of all teachers, guides the steps of those teaching in His name.

Religion in Our Kindergartens—Christmas

(Continued from page 199)

a more controlled voice. If these are present in a greater degree, we can hope to hear our Heavenly Father speak within our hearts those encouraging words: "Well done, good and faithful teacher."

EXCURSIONS IN UNSELFISHNESS

Excursions are a part of every kindergarten program. The three mentioned below may not of themselves be practical but they may serve as a germ for better and more workable plans in the minds of the readers—plans which would be more suited to individual situations.

First, the teacher may take her class to the fire station, not, as in October, for the personal experience and pleasure of seeing the engines or sliding down the pole, but for the unselfish motive of bringing a broken toy to be repaired by the firemen and given to some poor child on Christmas.

Second, a visit to an orphanage could be arranged during which each child gives a gift to a particular

orphan. This has the special object of overcoming a prevalent tendency in children to give away the oldest, most worn, or disliked toy that they have. The joy in another's joy should make them always want to give of their very best. Hearing that their dear dolly is to be given to a less fortunate child is as nothing compared with the thrill of actually giving it.

Third, invite a kindergarten class from a very poor section of the city to a Christmas party and let your group play hostesses.

All these are just attempts to *visualize* and *make real* the need for and joy in giving. Much tact will be required to carry through such projects but they should make the spirit of Christmas very meaningful. Can't you just hear the eager chorus: "Guess what I'm going to give!"?

Christmas! that period of joy, love, and goodwill! It is the season when self steps back and puts others first, the time when the sweet Infant Jesus begs for a place in our hearts. We *must* use every minute to impart a realization of His love to our little ones, then, "their joy no man can take from them!" (cf. John 16, 22).

Techniques in Teaching *COMPOSITION*

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THE ART of expressing oneself clearly and fluently in written form is one which we all covet but few actually possess. In order to develop to the full the latent powers of self-expression within our pupils, a few suggestions are offered as aids in teaching techniques. They are suited for all grade levels from intermediate through high school, with adaptations made to suit the age, mentality, and previous experience of the group. The subject of grammar is barely touched, since it is comprehensive enough to merit a separate treatment.

BOOKS PROVIDE VICARIOUS EXPERIENCE

The chief complaint of many of our students is often a wail: "I don't know what to write about." This is a manifest want of experience, to be gleaned by most of them through reading and, in a smaller percentage of cases, by travel. Young people are a composite of prejudices and conflicting emotions, as we well know. It is difficult to persuade some children that reading is a life-time pleasure they are robbing themselves of by not developing a love for the printed page in youth. This is especially true of the mentally retarded or the physically indolent in our schools. When the radio and "movies" interpret everything for them and make reading unnecessary, why should they bother to train themselves to read? Fortunately for educators there is available for youth a wealth of glorious fiction, biography, spiritual reading and, in fact, all types of books. If the school possesses a library, books may be "advertised" on the school bulletin board by a colorful display of jackets, "\$64 questions" about leading writers for youth, and clever drawings by the talented members of the student body. These displays should be changed weekly to keep interest at a maximum. The rooms could take turns in displaying their "sales appeal."

Often worthwhile books with a less attractive format

are neglected in favor of the expensive, large-type, multi-illustrated books. To overcome this aversion, the teacher at the close of the English period might read a chapter or a portion of a chapter at an exciting point in a story. To stop before the problem is solved will create a rush for the book during the library period.

Another aid is the encouraging of our gifted children to read books for "extra credit." These students may then be asked to give an oral talk on some incident or character in the book. One clever student, after working the class up to the very edge of its seats, adroitly ended her summary with the sage remark, "If you would like to know how Jane decided this difficult matter that faced her, get the book *Adopted Jane*. It's in our school library." The class got the point at once, and the book has gone the rounds of the entire group.

Those with an artistic bent might draw pen or charcoal sketches of characters or incidents in stories. The students try to surmise from which story the picture was drawn. Sometimes a brief oral talk by the artist, explaining the illustration, will aid to recognition. Such an idea might be incorporated into a monthly assembly or book-week program along with a "Dr. I.Q.," "Quiz Kids," and "Information, Please" adaptation, each room contributing several questions about well-known books the children are expected to have read.

If a school is hampered by a small number of library books available for circulation, it is often practical to collect the better books and circulate them for two weeks among the students from whom book reports are expected. The quick readers will exchange books with others and thus read several in the two-week period.

When a student bewails the fact that he or she has nothing about which to write or speak, the teacher should help such a pupil to see that his every-day experiences can make delightful reading for others if "handled with care." No set topic should be imposed, as this only increases dislike for composition work. The teacher who thus works with her pupils proves her point in the production of a group composition to be presented later.

VOCABULARY IS A NECESSARY TOOL

To increase word power, vocabulary cards are very helpful. Cut large colorful pictures from discarded magazines and mount them on sheets of oak tag or drawing paper. Under each picture, print words that the picture suggests. Two or three of these cards are presented each day and sentences using the words are given by several members of the class. The cards are then posted about the room, and the children are commended for using the words correctly. Thus, instead of the commonplace expression, "a picture," we had a card suggesting "view, vista, scene." A farm atmosphere brought out "rural, rustic, pastoral"; another of a typical boy, "healthy, robust, sturdy." To make the association a correct one, it is advisable to head the list with one word which is familiar to all.

Children will often remember an unusual word *because* it is unusual and challenges them. Thus the word *harbinger* was suggested as a substitute for *sign* in a composition about the indications of the approach of spring. The word *harbinger* came up a full year later when one girl in a talk about John the Baptist christened him "the harbinger of Christ."

Another profitable technique in developing enriched vocabularies is to place high on the board several concrete nouns, such as *day, sky, ground, tree*. The children are asked to think of words that describe each. The approach might be:

"What kind of day is this?" The main stress should be on eliminating worn out expressions like "nice" and "lovely." The teacher writes down all the adjectives and deletes the objectionable ones. Such a list might include springlike, balmy, pleasant, delightful, invigorating, and crisp; or unpleasant, heavy, listless, forbidding, and wintry. For sky we might have cloudless, azure, wind-swept, and fair; or threatening, lowering, overcast, or angry. The children make up sentences using the words on the list, and exchange for purposes of evaluation. Several might then be read aloud and commented upon by the group.

SELF-EXPRESSION AND GOOD GRAMMAR

Children should be uninhibited in their self-expression. We might try putting a word like *bay* on the board and letting the children think quietly about what it suggests. Then ask them to jot down what they have been thinking. Let them read aloud their reactions to the word. Those who have unusual responses should be

particularly commended and those who received no inspiration should be shown the possibilities and encouraged to share the experiences of the more enterprising. When a child uses an unusual word, a comment in passing stirs up inactive little brains, and even if he occasionally coins a word, such a mishap can be checked privately without discouraging the child's desire for originality.

Oral drill functions well in vocabulary work. To combine a notion of sentence sense and a desire for improved word power, try putting the word *horse* or *dog* on the board. Let each child give one sentence about a horse or dog he has seen or would like to see. Let the class decide which animal proved more captivating. A second time around the room have the children tell "where" and "when" they saw the animal, still keeping to one sentence. This encourages variety in sentence structure and makes for the avoidance of repeated choppy sentences.

No teacher will deny the necessity of including grammar in composition. Often drill in grammar can be subtly included in a group appraisal of a composition. The teacher might say: "Which sentence did you like best in Jean's composition? Why did it appeal to you?" Or the teacher herself may tell which one she liked and why.

Valuable also is the "Remember to Write" corner of the room. Under this inscription on the blackboard are posted the correct forms of the most commonly used expressions from the standpoint of grammar, diction, or spelling. The practice to be inculcated should be changed daily or several times a week. A bright pupil who writes well might be given this duty and made responsible for its faithful execution. The teacher calls the class's attention to the "Remember to Write" practice at the beginning of the English period. Some points might well be:

1. The use of contractions, making an animated apostrophe complete with arms and legs, in the proper place in such words as *don't, aren't, didn't, I've*.
2. Distinguishing the parts of speech in context: *He played very well. He is a good player. I feel well.*
3. Correct usage: *It was he at the door. I saw him yesterday. I did my work. John has done well.*
4. Agreement of pronoun and antecedent: *Each one did her work carefully.*
5. Avoidance of common errors: *I feel quite well. He is not going. We spoke kindly to her.*
6. Distinguishing carefully words often confused: *We spoke to her. He was too late for the game. I ate two bananas. We met her there today. The boys carried their books.*
7. Punctuation.

Every educator is vitally aware of the need for correct spelling of all words in the pupils' vocabulary. One of the most satisfactory ways of learning a word is (a) to syllabicate the word, (b) ascertain what part of speech it is and use it in a sentence accordingly, (c) pronounce it correctly according to the diacritical markings, (d) learn its meaning, (e) in the case of older children, learn its etymology. Repetition with variation helps to achieve mastery of the spelling.

A few simple rules for syllabication could well be learned and applied by the group after they know *why* words are syllabicated and are checked for every error in syllabication. Sometimes it takes months to accomplish this, especially if the group has not had previous training. Syllabication is invaluable in the training of future office workers, a post to which so many of our young ladies—and gentlemen—aspire nowadays.

I find exceedingly helpful also for the last mentioned groups a drill combining the spelling and correct location of cities with populations exceeding 35,000. These may be secured from any grade-school geography textbook. The cities are studied in relation to their location within the state, and when the words are dictated, only the city is given. The student writes the city, state, and state abbreviation for each word. It is amazing how few students have a good background of important industrial centers. Such a drill might well be correlated with history or geography in the grades. Ten minutes a week on a drill of this type would reap rich harvests from a field that has been too little tilled in the past. It is likewise imperative that review of previous words studied be incorporated into each lesson. This may be done by dictating a few sentences employing the words to be reviewed.

THE BOOK REPORT AS A TYPE OF COMPOSITION

A type of composition which combines reading and writing is the book report. I require one a month from freshman and sophomore high-school girls and make sure that the book is really read by requiring the report to be made out according to the accompanying outline. All answers are written in complete sentences, on one side of the paper, with margins allowed.

1. Give the title, author, publisher, and year of publication of the book read. For example: "I read a book called *Fair is the Morning* by Louisa Erdman. It was published by Longmans, Green and Company in 1945." (Titles of books are *always* underlined.)

2. Name the five leading characters in the order of their importance in the story. Give a brief description of any one of these five.
3. Which character did you like the best? Tell why in at least three convincing sentences.
4. Would you say there was much action in the story? Do you like a story with action in it? State why briefly.
5. Is the conversation natural? Could you imagine yourself joining in the conversation? With which character would you feel most at home? Why?
6. How does the story end? Was the ending satisfactory to you? Do you think happy endings are true to life? Explain.
7. What did you not like about the story? Speak freely and fully. Give your own opinions about what you disliked.
8. In your opinion who are the hero and heroine of the story? Is the author's choice a wise one in your opinion, or would you have chosen differently? Give reasons.
9. In your own words tell about one incident in the story that you enjoyed, liked, or disliked, and tell why.
10. Do you think the time spent in reading the book was well spent? Would you care to read another book by the same author?

For extra credit:

Write a list of words that you added to your vocabulary after reading this story. Use at least five of them in sentences.

Can you think of five advantages of reading good books often?

If you have artistic ability, you may draw sketches for your report. However, a neat, carefully written and well-arranged report is more important to English than a well-illustrated but carelessly executed report.

After the first two or three reports, a summary at least two pages long is added to the list of questions. Unfortunately the correction of these reports entails a great deal of teacher labor. The plan outlined below is used to evaluate the reports. The most common errors are discussed and pointed out in a regular class period, then the students rewrite the reports, correcting errors to the best of their ability. The grade is given on the revised report, considering carefully the correction made, the appearance, writing, and originality. To avoid "borrowing," I keep both copies of the report and return only the title page of the revised version on which I have noted the necessary suggestions and recorded the grade. If this method is followed throughout the freshman year, the revision becomes unnecessary in the second year, at least after the first few reports. As soon as the student shows the desired improvement, revision should be discontinued. Corrections may be indicated on the original report and separate sheets may be re-written, instead of the whole report.

(Continued on page 221)

OPTIMISM IN THE CLASSROOM

By REV. EDWIN J. WEBER, S.M.

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THE NOVEMBER 1946 issue of the *Reader's Digest* reproduced an interesting article on the life of Howard Barnard. "Today he is 83 years old and still has no money. But he ranks as one of the great educators in the history of America's rural schools . . . Howard Barnard was a kindly, self-less fanatic who deliberately turned his back on wealth and comfort to teach unlettered cowboys and pioneer children . . . He dominated his rough pupils (often older and bigger than himself) by his passion to learn . . . And certainly America owes him a debt for a profound lesson in selflessness, pioneer courage and achievement."

It is encouraging for those of us who have followed the teaching profession to see a public tribute of this nature. Yet there are thousands of teachers who continue to be part of a system, who perform the daily duties of instruction in a faithful and effective manner, knowing full well that nation-wide recognition will never make them famous. Fame and fortune are not in themselves a reward of devotion nor the only spur to greater endeavor.

eager and steadies the unstable. He communicates his own joy in learning and shares with boys and girls the best treasures of his mind. He lights many candles which, in later years, will shine back to cheer him. This is his reward.

"Knowledge may be gained from books; but the love of knowledge is transmitted only by personal contact. No one has deserved better of the Republic than the Unknown Teacher. No one is more worthy to be enrolled in a democratic Aristocracy, King of himself and servant of mankind."

If we extend the author's "candles . . . in later years" to an eternity we have a repetition of St. Paul's wholesome advice to the effect that we are to sow and not to reap. As modern education is organized even in Catholic schools one must not expect personally to reap the fruits of one's labors, nor perhaps to lay claim to the entire harvest that it may be our good fortune in the designs of providence to gather. There are those who sow and those who cultivate and those who water even with their tears of their bitterness, but it is the Lord who gives the increase.

Lovable old Mr. Chips of by-gone "movies" won the respect and admiration of his pupils, partially through the winsomeness of an attractive wife, it is true, but also through his own devotion to youth and fidelity to a sense of duty. His death was poignant but idealistically comforting.

TEACHER'S REWARD

One of the finest wreaths laid on the tomb of the unknown teacher is from the pen of Henry van Dyke. "I sing the praises of the Unknown Teacher. Great generals win campaigns, but it is the Unknown Soldier who wins the war. Famous educators plan new systems of pedagogy, but it is the Unknown Teacher who delivers and guides the young. He lives in obscurity and contends with hardship. For him no trumpets blare, no chariots wait, no golden decorations are decreed. He keeps the watch along the borders of darkness and makes the attack on the trenches of ignorance and folly. Patient in his daily duty, he strives to conquer the evil powers which are enemies of youth. He awakens sleeping spirits. He quickens the indolent, encourages the

TEACHER SERVES

An educator is a member of a noble profession. Professional ethics demand that over and above the desire for material gain professional men and women are to be activated by the ideal of service. Doctors and nurses, perhaps more than others, hear this teaching incessantly in their strenuous years of training. Religious teachers raise the ideal of service to an elevated plane.

(And when we speak of religious teachers we mean not only those who wear a special garb or habit, but include all those teachers who think and rightly so that education without religion is nil.) To the religious teacher, therefore, the ideal of service must be religious.

With all his supernatural motivation he is still very human and, measuring the distance between his ideal and the achievement, he may and does experience periods of discouragement. In his work there are so many variables bound up in the character of any one student who comes under his care! The teacher is not building a mechanical contrivance which will continue to operate automatically. That one item known as free will operates not only in himself but also in every one of his pupils. Thus the teacher can cultivate, encourage, indoctrinate toward a better, truer and more perfect life. He cannot force the pupil to live that life.

On the other hand, it is encouraging to know and realize deeply that one is *not* dealing with machines in the classroom. A robot will perform only well-defined, foreseen and prearranged duties. The heretofore unexperienced will pass it by. Not so with souls one holds in precious trust as part-time obligation from the Almighty. The whole world and eternity beyond lie within the grasp of these blood-brothers of Christ Himself. Ours to show them how to reach out their hands and clasp and hold!

It has been frequently stated that *education* is a broad term. Often in actual practice for our modern secular world the term is very narrow, being reserved for an instruction in material pursuits. Anything which does not deal with the chasing of this life's satisfactions is discounted as vain or deemed definitely expendable.

For the religious educator the term *education* is truly extensive—broad enough to embrace eternity. While not neglecting material success, wealth or even fame, it visualizes and trains for the very opposites also. It looks through, over and beyond both. It comprises all the means, no matter what their nature, of leading both young and old to a true, sincere, open and understanding profession of the teachings and practices of Christianity. The teacher teaches in order to make his charges Christians in the fullest sense of the word. He teaches in order to save their souls. It were perhaps more accurate to say that he teaches that they may learn how to save their own souls. This end gained, all the rest "is expendable."

SUPERNATURAL MOTIVATION

The working principle of supernatural motivation is clearly described in the Marianist Book of Rules:

In the exercise of his duties he (the religious teacher) considers himself as the minister and

cooperator of Jesus Christ, as a servant and auxiliary of Mary. For him education consists in forming Jesus Christ in souls, in making Him known, loved and served.

As soon as he is put in charge of a class, a division or an establishment, he represents to himself Jesus and Mary saying to him: "It is not the will of your Father, who is in Heaven, that one of these little ones should perish." He penetrates himself in their behalf with the love of the Saviour and the tenderness of Mary. In his meditations, Communions, and in all his good works he makes up for the deficiencies due to their weakness or ignorance.

He raises his thoughts still higher; remembering the words of the Divine Master: "as long as you did it to one of these my least brethren, you did it to me" [Matt. 25, 40]. He discerns, respects and venerates in the weak frame of the child the very person of Jesus Christ and the price of His Blood.

What God requires above all of the apostolic heart is the devotedness of charity, of which the first characteristic is patience. God is patient; He calls repeatedly, unwearied by refusals; He awaits the hour of repentance and of correspondence to His grace; He bestows His gifts on those who offend Him and on those who serve Him. The religious educator acts likewise; he knows that not all of us receive the same measure of grace and that it suffices for every one to be as God wills him to be. Hence he is careful not to reject as bad what is not absolutely good; he does not forget that he is to sow and not to reap.

While exacting the accomplishment of duty, while removing danger with energy and pursuing vice with indignation, he remains a good shepherd; he sacrifices himself, takes the lost sheep on his shoulders, and always preserves in the depths of his heart an unalterable calm and a prudent inclination to leniency.

However, with this high ideal in mind, it is nevertheless not necessary to devote the greater part of school time to what may be formally classed as the teaching of religion and its practices. A good teacher "imparts a Christian lesson by every word, every gesture, every look." The religious educator is stamped in his very character and personality as tending toward heaven. He has no thought, no ambition, no effort, but bears that impress.

And on that eternal day when this life's teachings are past, when copy books and examination papers have borne their fruit, when restless worries and swiftly sighing prayers are no more, the throngs of Unknown Teachers before the great White Throne will merit Francis Thompson's beautifully penned *Judgment in Heaven*:

"Fetch forth the Paradisal garb!" spake the Father, sweet and low;

Drew them all by the frightened hand where Mary's throne made ivied bow—

"Take, Princess Mary, of thy good grace, these spirits greater than they know."

THE FOUR R'S IN EDUCATION

By SISTER CLARITA SERAMUR, S.C., M.A.

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FOR YEARS the world has talked of the famous "three R's in education," some jestingly, others seriously; but is it three R's or four? Are we not forgetting the first and most important one? Perhaps it is because the old slogan of "Readin', 'Ritin' and 'Rithmetic" is being followed that we see so much crime and especially so much juvenile delinquency today. Might it not be well to reconsider the words of the popular song in the light of better reasoning and start to "accentuate the positive" by placing first things first, by placing religion back in the curriculum of the public schools of our country, and "eliminate the negative," that is, eliminate the idea that the separation of Church and State means the total disregard of any responsibility for the inculcation of religious principles in the minds and hearts of our American youth?

vice and the consequent decay of moral discipline. If religion departs from national life and from individual lives, there is no possible source of effective moral training for our young people. Yet it is only too true that for untold thousands of American boys and girls the truths of religion and the helps they give are less known than they are to the savages of Africa and Asia.

A certain amount of juvenile delinquency is caused, or at least occasioned, by unwholesome interests, among them inferior movies and cheap salacious literature. The remedy for this is the obvious one of raising standards. To introduce young people to literature that is at once worthwhile, inspiring, and fascinating is the best way to wean them from a debasing diet of comic books, movie publications, "confession" and "love" magazines, and degraded fiction. To inculcate standards of appreciation for the good things of the screen and the stage is the only effective answer to the purveyors of the obscene in plays and movies.¹

Natural love and natural care, good and necessary as they are, cannot of themselves save either young or old from serious sin and its resultant penalties. Father and mother and children must be held together and supported by a bond of *supernatural love*. Religion is necessary in the home if the distractions and temptations of modern life are to be rendered harmless. A knowledge of God's law cannot be found except in religion. It is not enough for human beings to know the difference between honesty and dishonesty, between truth-telling and lying, between kindness and cruelty, between purity and impurity, between love and hate. They must know and appreciate the reason *why* they must be honest, true, clean, and decent. And the why of these things can be learned only in religion.

Nationally and locally, miscreant youth continues to arrest attention. Neither national conferences nor local curfews will effect any substantial and permanent improvement in the behavior of erring youth unless and until we as a nation abolish pagan ideas of family life and marriage, realize there is a God, a heaven, and a

¹J. K. Ryan, "The Problem and the Answer," *Our Parish Confraternity* (October, 1946), p. 3.

YOUTH NEEDS RIGHT STANDARDS

We can talk forever about the growing tendency among the youth of America to fail in respect for legally constituted authority, of their increased crime, but unless we as a nation, give them the opportunity to learn something about God and His law, how can we expect them to live up to the moral standards of which they are totally ignorant? Wherever human beings are found, some of them will fall into evil ways. Young people as well as old will come into conflict with the laws of God and society. But in recent years juvenile delinquency has increased until it has become a national problem and a national scandal. Official figures testify to this even more convincingly than do the lurid accounts of particular crimes given in newspapers or the stories of outrages that are never made public.

Broken homes, parental laxity, adult delinquency—these are some of the causes of juvenile delinquency. There is a cause that is deeper and more inclusive than any of these. It is the decay of religious belief and prac-

hell, that there are such things as occasions of sin, and that unchanging and unchangeable moral standards must be the norms of our political, social, and economic life. It is virtually impossible for a child to develop normally in an abnormal home; and the home in which the parents are divorced or separated is abnormal. It is impossible for a child to be educated in the Christian ideals of justice, obedience, thrift, unselfishness, and the other natural and supernatural virtues in a home where the Author of virtue, God, is not recognized, and where the parents themselves do not show by their example as well as by their words the value of the exercise of virtue.

SET EXAMPLES BEFORE THEM

Children must be taught by example as well as by word that they are to recognize their duties to God as well as their duties as citizens, and that while they have rights they have also obligations to respect the rights of others. To accomplish this throughout the nation, religion must be taught as part of the school curriculum in our public schools through some plan such as "released time." It means that school authorities *must be permitted to exercise discipline*. The current philosophy of "let the child express himself" must be changed to "let the child *be taught to express himself correctly*."²

The fruits obtained through good example in the home and good teaching in the school will be largely

²"Youth Again," *Catholic Telegraph Register* (Oct. 16, 1946).

spoiled, however, unless places providing public entertainment are more rigidly supervised, and unless newspapers and magazines, movies and radio programs are compelled to eliminate stories glorifying suggestive conduct of persons involved in divorce cases and criminal acts. The best efforts to check delinquency will be vitiated as long as Hollywood is permitted to poison youthful minds with lurid crime pictures, as long as radio program directors are allowed to introduce our children to the worst companions in the world through their crime programs, and as long as "pulp magazines" are permitted to parade their killers and dope fiends before the mind of any boy or girl who has a dime to buy the lurid trash.

We must build up in the minds of children an appreciation for the good, the true, and the beautiful. We must teach them the *Source of Beauty* and lead them to understand the justice and mercy of God, for only after they have this knowledge can they cease to enjoy what is objectionable. No matter how stinging the castigation of crime, nor how fearful the punishments, there will always come consolation and blessing if only there is evidence of man's repentance. But in how many movies of today do we find crime followed by repentance? The wrong slant is emphasized and the minds of our children are poisoned!

No, there must be not "three R's" but "four" and the first must be religion. We must accentuate the positive by teaching a positive religion; then the negative will eliminate itself. No longer will "Readin', 'Ritin' and 'Rithmetic" have to be "taught to the tune of a hickory stick," but with first things placed first the child will work and play according to the principles of Christ through love for his God and not through force.

The First Precious Years

(Continued from page 198)

up through these *precious first five years* almost as a little pagan." Surely it is correct to say that the note that needs most to be sounded in America today, as Doctor Bergin tells us, is the one that stresses the supreme importance of religious training in the home.

No longer should Catholic parents be permitted to turn over full responsibility for the religious training of the child to the Catholic kindergarten and the Catholic school. We must bring back to the mother a sense of responsibility for the religious training of her little ones in the home. It can be done. There is today a great body of literature, helpful to the mother in this great task. This literature deserves wide circulation. All

teachers of young children, especially the Catholic teaching Sister, can rouse mothers to this important phase of their vocation and duty. Certainly no graduate of our high schools and colleges should be unaware of this parental responsibility, nor uninstructed in the methods of complying with it.

We recommend that every Catholic teacher read Sister Mary's essay, in which she speaks of the method of approach, the material and the content of the course, and its life purpose. Holy Scripture is our warrant in saying that these initial lessons in religion are the very foundation of the work set before the Catholic teacher—to produce the supernatural man, the true and finished man of character.

The Timeliness OF CATHOLIC ACTION

By BROTHER BASIL, F.S.C.

De la Salle Normal School, Lafayette, Louisiana

ONE OF THE MOST striking proofs of the divinity of the Catholic Church is her effective guidance and inspiration by the Holy Ghost at the dangerous turning points of history. The historian who follows her development, and her most opportune actions against persecution and error, cannot but see and feel the constant action of the Holy Ghost. Pope Pius XI, the founder of Catholic Action, humbly confessed, that he launched this counter-attack against the forces of anti-Christ, under the pressing inspiration of the Holy Ghost.

HERESIES OF MODERN WORLD, MODERN MAN

Scrutiny of the successive epochs of history reveals to us that the world at present is evolving from an age that enthroned individualism as the supreme entelechy of life. From the rationalism of the Renaissance and the private interpretation of Lutheran Protestantism, the apotheosis of self penetrated into every sphere of human activity and contemplation. The distinctive mark of our day is the separatism born of a materialistic outlook on life. Matter is the principle of division; the Renaissance that exalted reason and nature and Protestantism that made ego the sovereign authority in all things were the parents that begot the wreckage of civilization and the all encompassing havoc which we behold around us today.

Consider with me, for a moment, how departmentalization conquered every field of mortal life. First the Church was separated from the state, then education was despoiled of religion, science and philosophy were divorced, ethics and politics were isolated, even religion and morality were rent asunder. From the principle of

private authority in theology individualism ramified into every specific area of human endeavor. Rationalism became dominant in philosophy; in culture, humanism prevailed; science enthroned determinism; art worshipped at the shrine of futurism; electivism was exalted by education; music glorified naturalism; chauvinistic nationalism reigned in politics and government; the Manchester school conquered the world with its economic liberalism; industry rendered homage in the temple of capitalism; jurisprudence vaunted the autonomy of the law; literature danced to an orgy of iconoclasm; the drama bowed to sensualism; poetry, to free verse. In each case individualism was erected into the ideal, the Absolute jettisoned, self deified.

What is true of the modern world in general is true likewise, as a concomitant corollary, of modern man in particular. Modern man attempts to live as though his social nature were one thing and his personal character something entirely different; his mind is like a compartmental file with a folder for each belief completely isolated from every other as though his thoughts and emotions, his creed of theory and his code of action dwelt in planets infinitely removed from one another. He seems to think he can hold a principle in his mind and complacently defy it in his practice; that he is perfectly free, nay consistent, in cleaving his life as a father of family, as a business or professional man, or a public official, from his life as a Christian. The modern man has no principle of unification in his life, his being seems to be an uncoordinated aggregation of sharply delineated categories.

Catholicism promises totality of outlook, a unity of life, the integrating principle of which is charity. The Catholic man of action must realize that Catholicism is the very antithesis of the modern attitude towards life. He must appreciate that every sphere of human life is related essentially to every other; that in the purposive

life of man there is no single function or operation which can be evaluated as an absolute entity, isolated from the principal fact of man's relation to the rest of the universe and to God. The Catholic ideal is the unity of creation under the oneness of God. Its perspective should visualize not only the vista of time, but the panoramic expanses of eternity in which time is but the corridor. The hypostatic union in Christ is the great model upon which the Catholic man of action must pattern his life because therein we witness the richly orchestrated symphony wherein humanity blends with divinity, and eternity is bonded with time. An apostolic career is but the glorious efflorescence of a personality of love.

The thinker who searches beneath the surface of the chaos, which form the environment in which we today move and live, discerns emerging from the crystal of history a new world order, the principle of which is one of diffusion. The world reacts from the individualism of the past towards measures excessively socialistic in their tendencies, toward a bureaucratic centralization and internationalism without the transcendent Absolute of a personal God, toward communism built upon a material principle of expansion and therefore transient and with the seeds of corruption inherent in it, as in all that is of matter and time.

THE CHURCH ANSWERS ANTI-CHRIST

The Church of God visualizing better than the world, places before men a communism of sacred charity—the Mystical Body galvanized into corporate action and electrified with the all-embracing charity superabounding in the heart of the crucified Christ.

The Church of God with nineteen centuries of accumulated wisdom and experience looks out from the eminence of the Petrine observatory upon a stricken and distraught world and filled with the consuming ardor of the Holy Spirit, she determines to muster all her wondrous strength in a mighty effort of charity once more to redeem the race from the abysmal Gehenna of perdition into which in its intellectual pride and self-involution it has precipitated itself. If we look out with the Vicar of Christ through the glasses of Mother Church we perceive on every side the inevitable signs of a civilization's decadence; the growth of irreligion; the decline of public morals; disintegration of the family and home; disrespect for all authority; mounting waves of crime; governments crumbling; politics polluted; the sanctity of marriage despised; atheism rampant; pagan morals and their accompaniments, war, race-suicide, sin, vice, violence, these and a milliard similar evils as extensive and as powerful, imperil the life of nations and jeopardize the destiny of mankind.

Combating all such movements and substituting the virtue and the stability of Christ's solution is the great social mission of the Church. Thus the participation of the great mass of the laity in this apostolate of the hierarchy is the Church's answer to the challenge of Antichrist and the hosts of evil—this is Catholic Action.

A NEW SOCIAL ORDER

The providential panacea for the ills of the world as viewed by Holy Church, is the construction of a new social order governed by Christian social justice and informed by the social charity of the divine heart of Jesus resurging in the souls and refracted in the lives of men. The liturgical movement is the Mystical Body lifted up in corporate prayer; the very center and power-house of Catholic Action is the chaliced Heart of Christ, the Priest perpetuating the act of redemption in the omnipotent holocaust of the altar; study clubs are the regiments of Christian soldiers banded together for mental training and for skill in apologetics; Catholic missions supported by the laity are the Church in consolidated effort toward temporal development and spiritual conquest; Catholic education is the supreme work of providing future warriors for the Faith; the Catholic press is the very right arm of Catholic Action, the pen that is mightier than the sword, the artillery of the Church without which it cannot hope to defend its citadel against the nefarious attacks of the foe and the inundating flood of untruth which flows in constant torrents from the secular newspapers, the propaganda agencies of organized masonry, atheism, communism and the thousand other militant antagonists of Christ's word enshrined in the one, holy, Catholic, and apostolic Church.

The retreat movement is the Church's training camp for the Christian crusaders wherein are moulded characters invulnerable before the assaults of the enemy. These, and sundry others, are the weapons and instruments which Christ through the Church pleads with the laity to take up and do battle in God's holy name that she may vanquish the phalanx of neo-paganism and the army of the new morality even as in the days of Christian antiquity she turned back the powers of original paganism; even as in the seventh and eighth centuries she rescued Europe and the Western world from the barbaric hordes sweeping down from the Asiatic wilds; even as in the Middle Ages her gallant defenders crushed Islam and the demons of the Orient bent on obliterating the sacred name of Jesus.

When we look back reminiscently down the aisle of history and study the imperishable glories of the Church's triumphs we cannot but thrill to the beau-

and grandeur of her career which unfolds as the divinest romances, but we may sometimes overlook the fact that each of the sublime achievements recorded in her biography were but the logical consummation of ten thousand and apparently unimportant little sacrifices; that the decisive victories in all their alluring glamor and melodramatic magnificence were but the rewards contributed by and attributable to myriad prosaic duties well done.

And when our posterity read of the great renaissance of Catholic life and action, of Catholic thought and culture distinguishing this our twentieth century, they will undoubtedly delight in what will then be a historic revelation; but, how many will recognize that this re-budding of primeval Christianity and its spirit of pristine charity was due to the zealous work accomplished in study clubs, in evidence guilds, in symposiums of scholastic philosophy, in personal and group retreats, in the circulation of Catholic literature in public and private libraries, in the study and propagation of the Popes' encyclicals, in the advancement of devotion to the Virgin Mary through sodalities, in the promotion of the devotion to the Sacred Heart of Jesus through the Apostleship of Prayer, in the spread of Catholic truth through the radio, through pamphlet racks and, above all, by Catholic doctrine impressively interpreted to the lives and characters of exemplary Catholics.

Let us waste no time in idle speculation; but, rather, let us make a thorough and sincere examination of conscience. Let each ask himself to what extent he has served as a stimulus to his pupils for the purpose of making them eager to participate in Catholic Action.

He may find that the following practical questions will challenge his pupils and arouse in them the desire for action: To what extent are you participating in Catholic Action? Are you familiar with the liturgical movement? Do you support the Catholic press, if you can afford to; do you subscribe to or do you read any Catholic periodicals? Do you understand the Church's teaching on the relations of capital and labor, on economics, on world peace and disarmament, on marriage, on education? Do you ever study these vitally important matters? Could you name the leaders of Catholic thought and life today and are you acquainted with their writings and works? Do you appreciate the rich significance of the term *Mystical Body*, or are you one who professes Catholic Action and at the same time would be ashamed to be known as a reader of spiritual books?

Do you realize that thousands of priests and nuns and lay people are sacrificing their lives in the mission fields of foreign lands today in a manner emulative of Christ in the Eucharist, comparable to a Xavier in India, of a Patrick in Ireland, of a Sierra and a Journeay and a Brebeuf in nascent America? Have you any practical sympathy with their work? Do you ever utter a prayer or make a financial offering in their interest? Do you believe in Catholic Action or just in shallow prattle and elaborate vaporizings about Catholic Action? Resolve now to become a seething dynamo of Catholic life, a blazing torch of Catholic truth, a consuming fire of Catholic charity. Resolve to possess a Christly heart, a Christly mind, a Christly soul, a Christly body, and lead a Christly life, personal and social.

Techniques in Teaching Composition

(Continued from page 214)

METHOD OF EVALUATING WRITTEN COMPOSITION

The following method of evaluating a composition would be taught to the children at the beginning of the year, allowing them to put several compositions on the board: The children criticize the work for substance, sentence structure, and form. Under substance they ask, "Is the theme complete? Is it interesting?" If both answers are affirmatives, a score of nine is awarded. Then the composition is scrutinized for sentence structure: Are the sentences complete thoughts? Do they reveal a variety of expression? Has the writer employed dashes in the beginning of sentences? Does he use complex compound sentences occasionally? What about the order in the arrangement of sentences? Is he wordy, using unnecessary sentences? Does he employ bad diction? A score of nine or less is recorded.

Third, the composition is examined according to good form. The title is checked for position and accurate use of capitals. The body of the composition must reveal paragraph indentation, margins, correct use of capital letters in the first word of a sentence, proper names, and the initial word of a direct quotation. Punctuation, errors in speech, spelling, and penmanship come under form. After the evaluation the grade is determined as follows: *A+*, nine in each—substance, sentence structure, and form; nine, eight, nine, earns an *A*, having one error in sentence structure; nine, eight, eight, one error in sentence structure and one in form, receives an *A-*, and so on.

Such a method makes a student conscious of what he is responsible for and will encourage care in executing a good finished product.

Finally, the work of correlating English with other subjects is one which never ceases.



Book Reviews

People in Literature. By Luella B. Cook, Walter Loban, and Ruth M. Stauffer (Harcourt, Brace and Co., Inc., New York, 1948; pages xvi, 682, with Index of Titles and Index of Authors; price, \$2.92).

People in Literature, the tenth-grade volume of the Pageant of Literature Series, is definitely, as the preface outlines, an anthology of literature for youth. Its primary purpose is to promote the growth of the high school student as an individual and as a member of society. To achieve this purpose, the eight units of the anthology present short stories, essays, poems, biographies, narratives, and speeches, carefully selected for their personal and social values. Each unit contains selections developing as a theme one of the felt needs of tenth graders. For instance, the unit "Roads to Success" gives inspiration and encouragement to students concerned with finding their own place in the world. Titles of other units—"Family and Fireside," "People Overseas," and "The Growth of the Mind"—suggest association with experiences of tenth graders and of correlation with other subjects in the curriculum.

Another purpose in the minds of the authors of *People in Literature* is to provide a volume of managed readings, designed to develop appreciation of literature as an art and as a record of human experiences. Lovable and inspiring characters from all over the world and from all walks of life exemplify ideals of human dignity and neighborliness. To aid in developing appreciation of literature as an art, the book offers a second table of contents by types, pages of introduction to each of the types and exercises to test and deepen appreciation by the students. *People in*

Literature will interest both tenth-grade students of English and their teachers.

SISTER M. EDMUND, R.S.M.

A B C's for Catholic Boys and Girls (36 pages, full-page two-color illustrations), *Little Patron of Gardeners* (The Good Saint Fiacre), (40 pages fully illustrated), stories by Catherine Beebe, pictures by Robb Beebe (Saint Anthony Guild Press, Paterson 3, New Jersey; 1948; price, each 50 cents).

The Beebes add two more to their long list of delightful books for young children.

The first, a story in verse of Anne and her brother, will be a happy find for teachers in the first three grades, as it presents rhyme as well as reason. The "do's" and "don'ts" slip right in on the counted beat.

They Do as they're told
And look out for all Dangers
Are careful at crossings
And Don't talk to strangers.

Bernard and Anne are not quite like so many other children that we know. They are perfect and proper from A to Z. This should not be very discouraging to Jack and Judy and the rest of us. Story book children act as we ought to, too. They show us what we should be like from morning till night.

The tell-tale illustrations of the alphabet book capture the child's attention and cause him to linger longer on each page to study the content of the verse with its many implications. As the child reads the verse

Both Bernard and Anne
Have learned Right from Wrong.
They know what to do
When temptation is strong.

and sees the picture of the two little children slipping quietly away from the others who are throwing snowballs at passing cars, he will have better understanding of that difficult phrase in the act of contributing which tells him to "... avoid the near occasions of sin."

The simple vocabulary of the book places it within the comprehension and reading ability of second and third graders. Five- and six-year-olds would enjoy listening to the verse and studying the illustrations.

In the *Little Patron of Gardeners* the authors have made the good Saint Fiacre live again, so that little boys and girls born over a thousand years later might meet him.

What is so rare as to hear a child of 1949 say, "I'm going to be a saint when I grow up." And why? Is it better to be a gunman? Is it more thrilling to ride a bucking bronco? Actually, it is not, but gunmen and cowboys are the folks that the children know. They see them in "movies," hear them on the radio, and read about them in their books. When we make heroes of the saints the children will accept them. When we let the saints live and talk in *Little Patron of Gardeners* the children will come to know them.

The author tells us that saints are not born. They become saints.

Over a thousand years ago St. Fiacre taught a lesson that we are still struggling to grasp. The author sums the whole lesson up by saying, "By good works, and deep love of God, and a longing to please Him, everything any little boy or girl can become a saint!"

Perhaps it was his love of the warm brown earth and of the growing things that inspired

reverence for the Lord who gives the increase. Fiacre's ambition was to nurture and to preserve God's creation, and it saddened him to tears when cruel, ruthless, pagan soldiers trampled down gardens and killed men, sheep and horses. Do our children think it brave to kill and destroy?

We see this little Gaelic boy, the son of a chieftain, developing through the years of his childhood until the day comes when he has to make a choice between living at home and becoming a great chieftain or following his desires to serve God with prayers, fasting and good works as a monk. Fiacre expressed his desire to his father; and what a truly Christian response he received: "It is not for us to question the ways of the Lord or keep you from answering His call. Go, my son, and our blessing go with you."

The story of St. Fiacre has much to tell to many. It would have parents encourage and foster religious vocations. It would have gardeners know that they are but stewards who till the soil and plant the seed. It is God who gives the increase. Even

cab drivers have a claim on this little Saint. The first public cab in France was named for him. His most important message is for children. First and foremost they must want to be saints, then cowboys or captains or clerks as well.

If ever the day comes when we hear a child say, "I'm going to be a saint when I grow up," the credit will be due in great part to authors like the Beebes who put saints where children can know them, love them, and be fired to imitate them.

SISTER MARY CLARA

General & Special Ethics. By Rev. John P. Noonan, S.J. (Loyola University Press, Chicago, Ill.; pages 310 with Index; price \$2).

A humble preface greets the eye of one who first opens the pages of this book. The author professes that he is not offering something new, nor does he claim to explain the principles of ethics any more clearly than the eminent authors of the past. His reason for another book on this subject is simply to meet the special needs of students taking a first

course in ethics under conditions prevailing in our day.

For example, he explains in detail important principles which have been found to present difficulties, e.g., that of the double effect, and other propositions which are less obvious and of greater moment.

Father Noonan treats at great length problems arising between capital and labor, and those concerning the authority of the State. He remains on safe and firm soil in all his thinking, simply because he does not wander beyond the enunciated encyclicals of our recent Popes, Leo XIII, and Pius XI.

In a day that is so marked with faulty thinking, even on the part of those "who profess to lead," Chapter 14, for example is a veritable bonum. This chapter discusses socialism. Listen to Thesis 13. Socialism in all its forms is wrong. Socialism is morally wrong. Socialism is impractical and absurd. Step by step, the author proves every phase of the thesis decisively. What is true of this chapter is true of Chapter 15, on the labor question, of Chapter 16, on conjugal society.

THE SOUL

A Translation of St. Thomas Aquinas' *De Anima*

By JOHN PATRICK ROWAN, Ph.D.

PSYCHOLOGY THAT IGNORES THE SOUL is indeed an odd sort of psychology. But such it is in many colleges today. On the basis of thorough-going materialism it has to be nothing more than the physiology of the nervous system. Hence a sound philosophical study of the soul is timely.

Where are we to find an exposition and proof of the basic truths on which the structure of psychology must be erected? They are in St. Thomas' *De Anima*, which dis-

cusses twenty-one questions about the soul.

Doctor Rowan's translation, though a faithful rendition of the original, is in clear, readable English. The value of this version is greatly enhanced by copious footnotes of two kinds: exact citations of authors (e.g., Aristotle, St. Augustine) to whom St. Thomas refers; explanations of terms and views that otherwise might be obscure to modern readers. The translator has provided a comprehensive index.

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Each chapter has an appended set of cases to be solved by the tyro taking a first course in ethics. This section is followed by a set of questions for review.

Incidentally, the format of the book is to be commended. The style is marked by simplicity. The author, his own word to the contrary, has achieved his ideal richly.

(Rev.) JOSEPH R. BERKMYRE

Sister Xavier Berkeley (1861-1944), Sister of Charity of St. Vincent de Paul: Fifty-Four Years a Missionary in China; by M. L. H., with a foreword by His Excellency, Mr. John C. H. Wu, Chinese Minister to the Holy See (Burns Oates, London; 1949; pages 251 with Index).

This is the story of a devoted woman who gave her life in quest of souls. The fifty-four concluding years of her life were spent on the Chinese mission. It is not hard to find the source of the inspiration that drew her to this tireless service of God. "The outward sign of the intimate promptings of God's grace," writes Father Denis Nugent, C.M., in his preface to the work, "is very often a slender thing—for little six-year old Agnes Berkeley it will be the picture she received the day she and her little brothers and sisters were enrolled in the Association of the Holy Childhood. That picture spoke to her soul. The sight of two Sisters of Charity in the act of saving little Chinese babies thrilled her, and she said in her heart that she, too, would be a Sister of Charity, that she, too, would one day go away and do the same."

The humble Sister of Charity who wrote this brilliant story of heroic achievement is very diffident in presenting her work to the reading public, and explains that the many shortcomings are perhaps due to her having spoken mainly French and Chinese for the past twenty-three years. A careful reading fails to reveal any shortcomings. The chronicle of events in the life of Agnes Mary Philomena Berkeley, daughter of a good Gloucestershire family, is cleverly interwoven with a comprehensive picture of missionary effort. She intersperses spiritual notes and

extracts from the retreat book of Sister Xavier Berkeley, and through them gives us a picture of the inner working of grace in the soul of this indefatigable woman.

The fifty-four years of Sister Xavier's career in China were divided between two great centers, Ningpo and Chusan. She was in her fiftieth year when her superiors assigned her to the new mission field of Chusan. The middle-aged Sister could be pardoned for thinking that she had run a fair course at the time of her transfer to Chusan, but over three decades were to intervene before she could say with Saint Paul, "*cursum consummavi.*" The House of Mercy in Chusan, refuge of thousands of homeless, destitute, and abandoned children, became Sister Xavier's monument. Here for many years, under her inspiration and guidance, the doors were open to all the poor and suffering in the islands, and they were cared for in good, airy houses, with everything necessary for comfort and health.

With generous contributions from America and England and Ireland, she built well and, incidentally, eradicated from the minds of the natives, as Father Nugent makes note, the belief that the Catholic Church was only the French Church. She had a predilection for Chinese priests but she begged Bishop Ullathorne and other English and American bishops to send English-speaking priests to China. She encouraged the founder of the Maryknoll Foreign Mission Society and became a fairy godmother to his infant community. "You must not only send American money to the Foreign Missions," she wrote to Father Walsh and Father Price, "but also train American missionaries to come out and work for souls." Father Walsh paid great tribute to Sister Xavier, spoke of her as the "co-foundress" of Maryknoll and presented her constantly to his young disciples as an example of the life of sacrifice and zeal which God requires in those who go to work in Foreign Missions.

The thousands of Chinese children who found a haven and a refuge in the House of Mercy became humble instruments of God's grace in leading others to the faith. These Holy Childhood girls taught the faith to

their unbelieving husbands, and many of these husbands were proud to call themselves sons-in-law of Ta Momo, Sister Xavier, the mother of all Holy Childhood children. If by any chance a Holy Childhood child wandered far from God, he came back in old age and sickness to his first home. It is the experience of missionaries, writes the author, that Holy Childhood children are seldom lost. Even after many years away from God, when death approaches they say, "I am a Holy Childhood boy (or girl); I must die a good death." Teachers of Holy Childhood children in American schools do well to hold up this example of sturdy faith and stir their pupils to emulate it.

(Rev.) PAUL E. CAMPBELL

The Natural Law. A Study in Legal and Social History and Philosophy, by Heinrich A. Rommen, Dr. Rer. Pol. Translated by Thomas R. Hanley, O.S.B., Ph.D. (B. Herder Book Co., St. Louis, 1947; pages xi, 290 with Index; price \$4).

Human law, whether a city ordinance or a statute of legislature, has its ultimate root in the very nature of things. This basis is known by reason. We call it simply *natural law*. Every other law governing man's behavior must accord with this natural law, dare not violate its principles. It is obvious, therefore, that a keen understanding of natural law and its principles is compulsory for one who would appraise the justice of human's laws.

This book is a happy beginning for the neophyte interested in the study of the natural law. The author has divided his book into two parts. The first has to do with the history of the ideal of natural law. The author has taken great pains to picture antiquity, the days of Greece and Rome, in their relation to the natural law. He stresses the existence of the natural law in the metaphysical world of Plato and Aristotle. Then the golden days of scholasticism are faithfully recorded with their monumental ornament, the connection between the eternal law and the natural law, which was maintained for later ages, including our own. Following this, the author de-

scribes a two-fold attack upon the idea of natural law, from agnostics, such as David Hume, and from utilitarians like Jeremy Bentham, and his disciples. Finally, his historical sketch pictures the reappearance of natural law, in its victory over arid positivism.

Part two propounds the philosophy and content matter of the natural law. The following titles of a few chapters of this part of the book, indicate the broad scope of the author's treatment; The Structure of the Sciences, The Nature of Law, Morality and Law, Natural Law and Positive Law. The author's application of bibliography is good. His thinking is clear. The book reads well. It can be said that the reading of the book drives home an adage, as old as Horace, who said it this way, "You may drive out nature with a pitchfork, yet it will always return."

(Rev.) JOSEPH R. BERKMYRE

Gerard Manley Hopkins, a Study of Poetic Idiosyncrasy in Relation to Poetic Tradition. By W. H. Gardner (Yale University Press, New

Haven, Conn., 1948-1949, two volumes with Index; pages, Vol. I, xvi, 304, price, \$4; Vol. II, xiv, 415, price, \$6).

"To enable others to understand this strange and exhilarating poet" is the aim of W. H. Gardner's fine study of Gerard Manley Hopkins. His patient, scholarly and sympathetic work is entirely successful in its purpose and leaves the reader feeling that Hopkins is a far less strange poet than he had thought before—and far more exhilarating.

The strength of Hopkins' poetry lies in its full expression of the life and learning of this very vivid and learned man. Thus, as Gardner points out, "unless the man behind and in the poetry is reasonably well understood, the poetry itself must remain partially obscure." He sets out, first of all, to explain the effect on Hopkins' poems of his studies at Oxford, his conversion to Catholicism, his life as a Jesuit (devoted to the ideals of the Order but only modestly successful in teaching or parish work) and his outward failure at any form of writing. As far as Hopkins himself ever knew, his

life had been almost entirely fruitless. "Why," he asked in one of his last sonnets, "does disappointment all I endeavor end?"

Intellectually his life was a struggle, too. Mr. Gardner brings out the vital point that, although Hopkins gave up his own career as an artist, he could not ignore the place that art can fill in a Christian life. Hopkins answered the question, "To what serves mortal beauty?" with the reply: "See, it does this—keeps warm men's wits to the things that are." Most men, he felt, were too cold, too overcome with greed or ignorance or weariness, to be able to know what God is like. Beauty helps to remind them. He wished his poetry, and all art, to "Give beauty back . . . back to God, beauty's self and beauty's giver."

For the understanding of Hopkins' poetry, the reader also needs help on two other levels; and here Mr. Gardner's book is more thorough and reveals more insight than any book on Hopkins so far. First, Hopkins was a great linguist. Not only did he know Greek, Latin, German, French, Italian and Welsh,



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but he made an intensive study of English poetry and its meters. Equally significant was his teaching of rhetoric at the Jesuit schools. This gave him a first-hand, sustained practice in judging the sound-values of words as well as the most effective ways of combining and arranging them. Such experience resulted in a power and emphasis of language that we are only beginning to appreciate fully. No wonder Hopkins insisted—"My poetry is to be read by the ear." Through the medium of Mr. Gardner's scholarship we are helped to understand the metrics of this poet who brought back into the English tongue a force which had been dying since Shakespeare's day.

We find in Hopkins' poetry, too, a deep and powerful philosophy which many earlier critics, less sympathetic to religion, missed almost entirely. Hopkins followed the doctrine of the great Franciscan, Duns Scotus, who believed that all things show forth God, not only through their general form but through their differences, their individuality. This "inscape" of things—their make-up as it might appear from God's side—was what Hopkins most sought to carry over into his poetry.

For this scholarly book which gives a glimpse into the inscape of Hopkins himself, the reader must be very grateful to Mr. Gardner. No well-fitted library can afford to be without it and no student of English poetry would want to be.

SIGHLE KENNEDY

Textbook in Apologetics. By Joseph H. Fichter, S.J. (The Bruce Publishing Co., Milwaukee, 1947; pages 326 with Index; price, \$3.25).

Father Fichter, the author of this work, has sounded a very real truth when he says that it is far more difficult now to present the truths contained in fundamental theology than it was in an apostolic age. Today there are countless numbers outside the Catholic religion who would deny the very first principles of reason, something which the pagans of early Christian days admitted. These very same minds look with disdain upon Catholics who refuse to ac-

knowledge the arguments of unreason. The possibility of conversion for such is improbable.

The author is able to classify the adversaries of the Catholic religion under the following heads, the agnostics, the pseudo-intellectuals of the day, the individualists, who despise shackles of any sort, the naturalists, "who can explain everything," and who will talk only about things that can be seen and measured. Naturalism is the thought habit of the self-styled practical man of the street.

Now, with this in mind, Father Fichter courses his way through the doctrines of fundamental theology, clearly, cogently and humbly. His knowledge of Christology is profound. It argues for much meditation on the Master. Allow me to name the titles of a few chapters, *The Opinions of Christ, The Whole Christ, Christ and Mary, Jesus' View of Life, Christ our Model.*

While it is designed as a textbook in apologetics, a pastor or his assistant may use this book as a preparation in reading for his Sunday sermon to advantage.

A sincere reading of the book will convince one of the author's genuine understanding of the mind of today, the man of the twentieth century. He reaffirms the divine truths of faith in a language suited for appeal to this man. Therefore, the book can be recommended as a present day guide.

(Rev.) JOSEPH R. BERKMYRE

The Way of Salvation, New English edition (meditations for every day of the year). Translated from the Italian of St. Alphonsus de Liguori (Catholic Book Publishing Company, New York; pages, 318; price, \$2).

This treatise on the spiritual life is marked by simplicity of thought and clear expression. The translation of St. Alphonsus de Liguori is scholarly done with a view of appealing to the heart. The piety, virtue, and love of God of the Saint are visibly written on every page of this book. A child could make its way through its pages.

The present edition treats in order the doctrine of man's eternal salva-

tion, its obstacle, sin, the treatise on eschatology, the devotions to Christ and the Blessed Mother. After this follow meditations suitable for any time during the year, then those designated for particular days and seasons, and lastly, the classical treatise on the rules for Christian life, inculcating acts of piety and the practice of the virtues.

The Way of Salvation, is the work of the pen of a truly talented Saint. It is popularly priced at \$2.

(Rev.) JOSEPH R. BERKMYRE

Singing With David and Ann. By Sister M. Xaveria O.S.F. (Ginn and Co., Boston; 1949; price 80¢).

The delightful songs in this new music book have been planned to supplement the reading experiences in the primer and book one of the Faith and Freedom series.

The content of the songs and that of the stories progress together giving double emphasis to the development of desirable concepts in Christian social living. In the first three songs David and Ann are at play. They romp around as good healthy Christian children should. In the fourth song they interrupt their play to lend a helping hand to Mother as she hangs out the clothes.

Christian home life is the theme developed in the first story of the Primer: "A Surprise for Mother." Both of these experiences tend toward developing concepts of mutual love and helpfulness in the home. Each of the thirty songs is likewise planned to correlate with the concepts developed throughout the first grade reading program.

The vocabulary difficulties are met with in the stories first. The songs give added drill to new words.

The careful gradation of the music difficulties allows the child the freedom to express the feelings which the music awakens in him with little thought of the mechanics of the music. The interpretation of the mood and meaning of the song through bodily motion and dramatization enriches the child's musical experience and provides for the activity which these little growing bodies need.

The scoring for the rhythm band which accompanies each song in this little book is an additional asset.

SISTER M. CLARA

Mother F. A. Forbes, religious of the Sacred Heart; Letters and Short Memoir. By G. L. Sheil (Longmans, Green & Co., New York; pages 246; price \$2.75).

Admirers of Mother Janet Stuart will hail this book with enthusiasm. It comprises a short memoir and the letters of a "simple, hardworking but by no means ordinary, nun" formed by Mother Stuart, Religious of the Sacred Heart.

Mother Forbes, born in Aberdeen in 1869, was the daughter of the famous war correspondent, Archibald Forbes, from whom she inherited her facility in writing and fearlessness of character. Her mother died while she was still a child, leaving two little girls. The two children were looked after by their father's two sisters and their grandmother. All three were devout Presbyterians, and the grandmother, in particular, read widely especially of such spiritual authors as Fenelon, St. Francis de Sales and the Bible. Thus Alice Forbes threw on an atmosphere of purity and high thinking which stood by her all her life. She loved to re-

call her descent from the old Leslie clan, whose motto was "Grip fast!"

When she and her sister Florence left school she entered enthusiastically into all the pleasures that society could offer. Her father's second marriage and subsequent death caused her great grief, and it was then that she began to feel the insecurity of her religious position. On her coming into contact with Father Gavin, S.J., at a friend's house, the truth dawned upon her soul and she no longer hesitated. She was instructed by Reverend Mother Walpole of the Sacred Heart Convent at Aberdeen, and was received into the Church by Doctor Aeneas Chisholm, Bishop of Aberdeen. On account of her great devotion to St. Francis Assisi she was given the name of Francis. Soon God was to speak even more intimately to her soul and kindle the flame of an only love. After the death of her sister, under the direction of Father Scopes, S.J., she entered the Society of the Sacred Heart at Roehampton.

Her letters reveal a virile character concerned only in leading a life of complete renunciation and union

with the will of God. She truly became "the flute of reed" which God continually filled with music. Because of the cross of daily ill health, Mother Forbes was prevented from doing any strenuous work. She overcame this seeming obstacle by devoting herself, under obedience, to the business of writing. A series of Lives of the Saints sprang from her gifted pen and were enthusiastically received by the Catholic public. She later wrote the life of the saintly Pius X and Cardinal Merry del Val, also many plays, the most popular of which were "The Roses of St. Dorothy," "White Dove of Erin," and "The Emperor's Royal Robes." Mother Forbes died on Whit Tuesday, 1936, "afame with God."

We cannot help feeling indebted to Mother Sheil for this collection of letters which disclose a life of deep spirituality, heroic obedience, and cheerfulness under all circumstances which belongs to saints. It is a stimulant to sanctity for all readers, both young and old, who are endeavoring to do "ordinary things extraordinarily well."

SISTER CHRISTINE FRANCIS



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Audio-Visual Education

Audio-Visual Methods in the Teaching of History

By SISTER LORETTA CLARE, S.C., Ph.D.

College of Mount St. Joseph, Mount St. Joseph, Ohio

THE TERM *audio-visual education* to some means sound films, new equipment, the adoption of unfamiliar method, the use of materials of doubtful value, and the waste of precious time. In reality, education is and has always been audio-visual in great measure. The teacher who is thoroughly familiar with his subject, and knows how to use a piece of chalk on a blackboard as a means of getting his message across: that teacher is an admirable exemplar of audio-visual method. He is using materials which no teacher can afford to neglect. The jotting down of points, or the development of an outline on the board in the course of class instruction, serves to fix the attention of the student and to emphasize what has been said. Probably the student will not only hear and see, but will motorize at least to the extent of writing what has been made vivid, and the result is educational gain. The teacher need not be an artist or an expert penman; he need only be convinced that he has something to say, and that chalk will aid him to say it.

HISTORY TEACHER'S NEEDS

A history teacher needs blackboard and chalk; he likewise needs maps of various kinds. Physical maps will show the terrain in which events occurred, or the environment in which a civilization flourished or decayed. Political maps near at hand will make their own particular contribution, while location on a globe will place the whole in its world setting. A globe, physical maps, political maps constitute the minimum of the "musts" when one is considering equipment for the teaching of history. Other maps of a more specialized variety have their place. Among these should be mentioned economic maps showing natural resources and conditions of life. Maps indicating trails, roads, means of travel and communication have their place, which is often a very important one. The more pretentious of these maps may well form part of the permanent equipment of the class-

room. Other maps may have been collected by the instructor from magazines, from advertisements, from a dozen sources known to those who have the will to find a way. These maps may be in the library files; they may find storage space in a desk drawer; they may, of necessity be kept in a humble box. Where they are kept makes little difference; that they be used is all that counts. Maps of humblest origin will often prove to be most useful; these may be attached to the blackboard, the bulletin board, or the wall and, when they have served their purpose, be just as readily removed.

Student outline maps are as useful today as they ever were. The assignment of matter to be incorporated into each map must be definite, and must be in accordance with the ability and grade level of the student. The assignment must be such as to guard against the probability of mere copying. Some available atlases and other reference works should be recommended, but the student should also be encouraged to explore on his own for sources of information. The student performance should be checked against the assignment; reasonable accuracy and neatness should be required. For obvious reasons the same map assignments should not be given to successive classes. If there is a wide variation in ability in a given class, a good purpose is served by having groups or individuals work simultaneously on different assignments which vary in difficulty. The results, if displayed for class observation, may well promote emulation.

Maps are indispensable, but pictures bring maps to life. The maps serve to answer the question *where*, pictures render graphic the *who* and the *what*. Pictures of persons, of public places, of urban and of rural areas, of events—all are teaching aids. Pictures may be photographic, or they may be the work of artists who sell so much that the camera cannot reproduce. A picture often presents vividly what might be covered less forcibly in many pages of text. In using pictures the teacher must be selective. Only such pictures should be shown as will serve to illustrate and to clarify instruction. Pictures that would distract or merely entertain are worse than useless. The teacher should have in mind

a definite purpose, an end to be attained in presenting the pictures; the showing should be motivated, and a reaction required from the students.

Many texts are illustrated, but these illustrations often need to be supplemented. Possible sources of illustrative material include a library collection, an album of history or a similar work, or any among numberless books. A teacher, in the course of years, may have made a collection on a particular subject; various classes may have made collections in connection with a particular course. Collections made for the celebration of anniversaries, centenaries, sesquicentennials, should be preserved for future usefulness.

AIDS TO VISUALIZING HISTORY

Bulletin board displays may be had in connection with a particular unit of study, or in connection with an historical anniversary. Groups of students may collect and arrange pictures, and arrange the general display. A discussion, oral or written, may be called for, depending upon the importance of the matter.

Paintings may be studied from prints or from photographs. However a class may have access to original paintings which have historical significance. These may be seen in an historical museum or in an art gallery located at no great distance from the school. Public buildings, whether national, state, or local, may have historical paintings of worth. If a visit to a museum or other public building is practicable and seems worthwhile, let it be made; otherwise, let substitutes in the form of pictures be used while calling attention to the location of the original works, and encouraging students to see them in their free time. Museums offer not only paintings, but also historical objects, dioramas, and period furniture. The last-named has an attraction especially for girls, and it helps in creating an atmosphere favorable to the study of a period.

SOUND FILM SUBSTITUTES FOR TRAVEL

Not only may the historical museum and the art gallery contribute to the visualization of history, the same function belongs in greater degree to historic places which may be visited. Not everyone lives in the vicinity of a pioneer village, a Yorktown, a Gettysburg, or a Williamsburg, but our country has many places of local, and of more than local interest which might be visited by a class or, when not feasible, by individuals and groups who, in their free time, instead of just going, might be happy on occasion to be going somewhere. Such a suggestion will often bring gratifying response. A student who has gone and who has seen, may well have acquired a knowledge of, and an

interest in things historical which he would otherwise never have experienced.

An easy and agreeable substitute for travel is had in the sound film. Through its means not only may the student visit distant places, but he may be transported to distant times as well. The popularity of the film as a means of recreation is a commonplace; the utility of the film as a means of instruction has been demonstrated. At present there is a tendency in some quarters to overemphasize the rôle of the sound film in education. As a medium of instruction it is of undoubted value, but it is no substitute for texts, or maps, or chalk talk, or any of the other teaching aids; least of all is it any substitute for a teacher. The inauguration of the sound film in schools is attended by an initial handicap: young people have considered the sound film as a means of recreation. They have gone to the "movie" to relax, to be entertained, not to think, and most certainly not to study. The difference between the recreational film and the educational film needs to be made plain. The purpose of the former differs from the purpose of the latter.

Of first importance in the use of films in school is the attitude of the teacher. If the teacher is convinced of the value of films as an educational aid, of their practicability; if he is convinced that more can be learned in less time, that more students can be induced to participate in discussion, that more and not less supplementary reading will be done in consequence—if the teacher is convinced of these things, the success of the educational film is assured. The foregoing results are to be had from the sound film if it is properly used.

The film itself must be such as to cause the student to sit up and think, not to lean back and rest; it must present some challenge else it is deficient as an educational medium. The sound film is not an automatic educator. It is an *aid* in teaching, and should be so understood. As is true of any other aid, the sound film which has been selected, if it is to be used effectively, must fit into, or be a part of, the regular program of instruction. (1) It must be seen as something which belongs here and now in the schedule. (2) The film must have been previewed by the instructor just as he would "preview" any other assignment. The purpose of the preview is not only to determine the suitability of the film for the occasion, but to put the teacher in possession of informational details which will enable him to fit the picture into his unit of instruction. (3) As in any lesson, the presentation of the film must be motivated. Questions—a few that are not burdensome—may be given to direct the attention of the class to matters of consequence. (4) After the showing, there must be discussion of the film revolving around its historical accuracy, and its contribution to the topic being studied. (5) In many instances a second showing will seem desirable to deepen an impression, to answer questions that have been raised. The second showing of a film has the same function as the second reading of a textual assignment.

A film which is suitable from the educational point of view, if properly used, will contribute to several desirable ends. All the students will have witnessed the same performance, so there will be a common ground

for discussion, and they will find themselves on the same level, as it were. This result is almost impossible of attainment in a library assignment. Students who have rarely taken part voluntarily in class discussion, will volunteer information garnered from the film. All will not have seen and heard with the same profit because all do not have the same background, natural and acquired. Disagreements may arise which will be resolved after a second showing.

CONTRIBUTION OF THE FILM

An outstanding advantage of the film is that historical characters are made alive, and historical events appear really to occur. These are vivid, impressive, almost unforgettable. Much by way of detail that would be lacking in a text comes of necessity into the film. Learning is made easier for many, and more pleasant. Research is stimulated. Students, with a little encouragement, will want to establish the accuracy of the film, to find whether a particular character was really as good or as bad as represented, to learn more about the leading character, or about one or another of the events depicted.

The room in which the film is shown will have its own effect upon the attitude of students. The regular

classroom is the place of first preference, but it is often not properly equipped; an auditorium is seldom, if ever, a suitable place because classroom atmosphere is lacking. A room equipped as an audio-visual laboratory, and reserved for that purpose may, in many instances, approximate the ideal.

Among the audio-visual aids available to the teacher, the commercial films should be mentioned. Some of these are excellent from the historical point of view, and students might well be encouraged to see them in the theatres where they are shown. A production of this kind bears the same relation to the school program as does the field trip which is taken on the student's own initiative.

Some radio programs are helpful, especially those which have been prepared with attention to historical accuracy, artistic merit, and educational worth. Encouragement should be given to the hearing of those programs which may be related to the matter being studied in school. Discussion in this case will have some of the beneficial effects attributed to film study.

No teacher would expect to use all the books on his subject which are in the library; neither should any teacher expect to use all the audio-visual aids available in connection with any particular course. Audio-visual aids are but *aids* and should be treated accordingly. They should be at hand when needed; their use should be natural and matter-of-fact, for they really "belong." However, if they are to be used successfully, the teacher must be alive to their possibilities, and really incorporate them into his program.

Audio Visual News

Six Filmstrips on Clothing and Shelter

Six new teaching filmstrips on clothing and shelter have titles: *Cotton*, *Wool*, *Making Shoes*, *Building a House*, *Making Bricks for Houses*, and *Making Glass for Houses*. Each filmstrip has been adapted from a classroom film produced earlier by EBF. Built-in teaching aids are given in each filmstrip, including a list of objectives, a group of review and discussion questions, and a section of follow-up activities.

Although most children are in some degree familiar with the importance of clothing and shelter, few are aware of the many processes necessary in order to make these things possible. These filmstrips were specifically designed, according to the producers, EBF, to show authentic details of the fundamental technological processes in the production of basic everyday needs.

Cotton traces the processing of cotton from the time it is picked in the south until it is woven into cloth. Included are detailed explanations of ginning, baling, cleaning, fluffing, carding and spinning.

Wool starts with scenes of sheep on a Wyoming range and describes how sheep are herded, driven to the ranch, and

shorn. Sequences continue with the shipping of wool to the mill, spinning on massive machines, and knitting into garments.

Making Shoes traces the manufacture of shoes through the selection and cutting of leather, cutting and attaching of linings, shaping and attaching uppers to insoles and then to welts, attaching outsoles and heels, and finally, the edging and completing of the finished shoes.

Building a House portrays concisely the basic processes in the construction of a low-cost, woodframed, one-family home by following each major phase of the construction from digging the foundation to final finishing of the interior.

Making Bricks for Houses details each fundamental phase of brick-making. Shale is dug from a pit, pulverized, mixed and shaped into bricks. Explanations follow on how the bricks are dried, baked in a kiln, and then made ready for shipment.

Making Glass for Houses describes how the ingredients of glass, limestone, sand, and soda ash, are obtained, then mixed and processed at terrific heat to form molten glass, which is drawn off into sheets to be cut into window panes.

The complete series is priced at \$16.20, packaged in a new-type container. (S12)

Twelve New Coronet Films

Twelve new 16mm sound motion picture films have been released by Coronet: three guidance films, four in language arts, two in social studies, and one each in physical science, natural science, and home economics.

How to Keep a Job. For vocational guidance and business education. Job success means getting along with fellow-workers, conduct of work, attitude toward company, and several other factors which this film explains (Junior and senior high college).

Sharing Work at Home. Another in the series on family relations and family living, showing the importance of co-operation to happy family life (Junior and senior high college).

Let's Play Fair. Sharing, taking turns, obeying the rules, are some of the basic elements of fair play that Herbie and his brother Bill discover in this motion picture (Primary, Intermediate).

Why Study Foreign Languages? Jim Baker can't see any use in studying foreign languages until his brother Dick returns from a trip to Europe and convinces him that he is wrong. This film demonstrates

how knowledge of foreign languages contributes to enjoyment of travel, success of commerce, and harmonious international relations and the full appreciation of many great literary works (Junior and senior high, college).

Propaganda Techniques. Chuck would like to know whether the election was really "a victory for good government" as the victorious party claimed, or just a victory for propaganda. By sharing his research, "your students will learn the methods of recognizing and evaluating propaganda, will be encouraged to adopt a judicious, critical attitude toward it" (Junior and senior high, college).

Charles Dickens: Background for his Works. The world of fiction that Charles Dickens created is the world that we explore in this film (Junior and senior high, college).

Watch That Quotation. Teaches the importance of quoting accurately, the general importance of authority behind statements, how to quote in speech and in writing, and how to read and to listen to quotations (Intermediate, junior high).

Our Living Constitution. This film brings the study of our Constitution to life, showing how the basis of our government changes and grows to meet the needs of the times while adhering to the principles of thought we hold dear (Intermediate, junior and senior high, college).

Are You a Good Citizen? Mr. Heineman has just been chosen to preside over the "Citizenship Day" celebration. In this film story we discover why he is considered such a good citizen and we are introduced to a check-list of good citizenship essentials (Junior and senior high, college).

The Nature of Energy. This picture clarifies the scientific concept of energy simply. It also shows the relationships of atomic energy to the other forms of energy (Intermediate, junior and senior high, college).

Seasonal Changes in Trees. This picture brings to your class the seasonal story of the changes in trees. Classification, seasonal aspects, and careful observation are stressed throughout the film (Primary, intermediate, junior and senior high).

Your Family Budget. Who makes up a family budget? How is a family budget operated? If well planned and well operated, does a family budget contribute to family well-being and happy relations? These and other important questions about the subject are answered in this picture. Suggestion: Order "Teachers' Guide" if you plan to study the budget in detail (Junior and senior high, college).

Each film is one reel securable through purchase or lease-purchase for \$90 in full color or \$45 in black-and-white. They are also available through the nation's leading film lending libraries. (S13)

Slidefilms on the Sacraments

Maryknoll presents a series of seven new slidefilms entitled *The Sacraments Over the World*. Intended to furnish supplementary material for teaching the sacraments, it is neither a first introduction to the subject nor a substitute for any text. Rather the series presents a brief summation and review of matter already covered in part on the doctrine of the sacraments and an amplification of such teaching, depicting the world-wide apostolate of the Church.

Children will learn that no matter how people may differ in looks, dress, or custom they are just as much Catholics as the children themselves.

As a memory refresher, a brief definitive review of each sacrament is given. Then the film proceeds to a universal application and illustration by means of photos, cartoons, and text frames, that depict the reception of the sacrament in different lands and among various races.

Titles include: *Baptism—All Nations*, *Holy Eucharist—Our Daily Bread*, *Holy Orders—Into the Whole World*, *Matrimony—God Joins Together*, *Confirmation—Soldiers in the Making*, *Extreme Uncision—The Church's Healing*, and *Penance—Seventy Times Seven*.

The films are produced and distributed by the Declan X. McMullen Company,

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SHAKESPEARE SERIES

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2. **SHAKESPEARE'S THEATER** (43 frames) — A description of the essential characteristics and parts of the Globe Theater, and the record of how one class built a model of the Globe.
3. **"HAMLET"** (60 frames) — A pictorial synopsis of the play, based on scenes from the Laurence Olivier screen version.
4. **"AS YOU LIKE IT"** (50 frames) — A pictorial synopsis of the play, based on scenes from the motion picture.
5. **"HENRY V"** (42 frames) — A pictorial synopsis of the play, based on scenes from the Laurence Olivier screen version.
6. **"ROMEO AND JULIET"** (62 frames) — A pictorial synopsis of the play, based on scenes from the motion picture.
7. **"MACBETH"** (45 frames) — A pictorial synopsis of the play, based on scenes from the Orson Welles screen version.
8. **"A MIDSUMMER-NIGHT'S DREAM"** (53 frames) — A pictorial synopsis of the play, based on scenes from the motion picture.

Price: \$22.50 per set of 8 filmstrips as listed above, with Teacher's Guide. Individual filmstrips from the series — \$3.50 each.

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JUST RELEASED — A Series of 8 Filmstrips for High School English Classes.

Prepared at the suggestion of the Department of Secondary Teachers of the National Education Association. Educational Adviser, William Lewin, Chairman of English Department, Weequahic High School, Newark, New Jersey.



YOUNG AMERICA FILMS, INC.

18 East 41st Street, New York City 17

Inc., 23 Beekman Street, New York 7. Price per film with manual is \$2.50. The films average fifty frames per title. (S14)

Audio-Visual Handbook in 6th Edition

The Audio-Visual Handbook, by Ellsworth C. Dent, is now available. This handbook is a guide to the selection of audio-visual materials. It discusses the various audio-visual aids to instruction—their merits and in which circumstances they may be employed, how to organize audio-visual centers in schools, and it contains a list of sources of equipment, materials and other important information.

The author does not pretend to include a mass of detailed information, but rather, he provides a usable base upon which to develop a thorough exploration of the audio-visual field. His organization of sources and information and the clear, concise, non-technical language in which the book is written makes it a valuable reference work and an excellent textbook.

The handbook contains 220 pages, is cloth-bound, illustrated with charts and pictures, and costs \$3.50 per copy. A descriptive folder on the new handbook may be obtained from the Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Ill. (S15)

YAF Releases New Films

Young America Films has announced five new films: one in elementary science, one in speech, and three in art. Each film is one reel, 16min, sound. Prints can be purchased at \$40 each, or rented through a rental library.

The Wonder of Chemistry is especially designed for use in the middle and upper elementary grades as an introduction to the science of chemistry. Using a combination of live photography, models and animation, it explains what chemistry is, and prepares the student for an understanding of such important terms as element, compound, and chemical change.

Speech: Stage Fright and What to Do About It is the first of a series of three which are being designed for public speaking classes at all student and adult levels beginning with the junior high school. *Stage Fright*, directed especially to beginning public speakers, explains the causes of stage fright and outlines several simple procedures to follow in order to prevent or control it. This film will be followed within the next two months by *Speech: Platform Posture*, and *Speech: Function of Gestures*.

Design: Line is the first of a series of four films which will be produced on basic principles of design in everyday art and industry. This film shows the function of line in various types of design, explaining and demonstrating the effects of straight lines, S-shaped lines, and other curved

lines when used separately and in combination (Junior and senior high school).

Let's Play With Clay: Part I, Animals, and *Let's Play With Clay: Part II, Bowls*, constitute a two-part series. In very simple and careful fashion they show the elementary student how to create simple objects in clay by use of the hands and without special tools. (S16)

New Filmstrip on Columbus

A new filmstrip on the life of Christopher Columbus has been released by Young America Films, Inc. *The Story of Christopher Columbus*, a 55-frame black and white filmstrip, is based on still photographs from the new J. Arthur Rank photoplay released by Universal-International, starring Frederic March as Christopher Columbus. Prints sell for \$3.50 each from any YAF dealer or direct from Young America Films, Inc., 18 East 41st Street, New York City 17. (S17)

Art Filmstrip

Castle Films, 1445 Park Avenue, New York 29, announces that The National Gallery of Art, Washington, D. C., has for sale a 35mm b/w filmstrip containing 300 pictures of representative works of art in the Gallery collection. The price for the filmstrip is \$6.00. (S18)

The Holy Year of Jubilee A Recording

RCA Victor has released an album, *The Holy Year of Jubilee*, presenting the highlights of the pilgrimage to Rome. The rituals, which date back to 1300, are narrated in authentic detail by Rev. Thomas B. Liske and are introduced by the voice of Pope Pius XII in the proclamation of the Holy Father. The production was by Catholic Educational Recordings, Inc., of Chicago.

The album is said to serve as a vicarious pilgrimage to the Eternal City as well as a perpetuation of the solemn occasion for those who make the pilgrimage. The album is available on standard speed as well as on 45 RPM records. (S19)

Coronet Fantasies

Through the "magic" of cartoon animation and distinctive puppetry, Coronet Films this month "brings to life" a selection of some of literature's most famous folk tales. Six Fantasies are presented in this latest release group.

King Midas and the Golden Touch (one reel, sound, color or b/w). The ancient fable of the king who coveted gold has been translated here into a delightful motion picture. The objectionable features of the original story which prevent many teachers from using it in the classroom have been avoided carefully in this film

presentation. Yet, the essential story and flavor of the original have been preserved. (Pre-school, kindergarten, grades 1-4, adult)

The Honest Woodsman (one reel, sound, color or b/w). Among the fairy stories set in Greece is this moral-folk tale of an honest woodsman and his meeting with the god of good fortune, Mercury. Translated by the skillful touch of the Coronet puppeteers, this film becomes a rich experience from which reading, discussion, and all forms of creative expression may be developed, it is said. (Pre-school, kindergarten, grades 1-4, adults)

The Legend of the Pied Piper (one reel, sound, color or b/w). "Keep your word" is the theme audiences will find in this famous fairy story of the master musician of Hamelin. Both classes and informal groups will enjoy this film for its entertainment value as well as for the background understanding of the story which will be important to them in later reading. (Pre-school, kindergarten, grades 1-4, adult)

The Cow and the Sprite (one reel, sound, color or b/w). From Scotland and Ireland have come some of our most enchanting fairy tales yet their fame has been limited. This film brings to the screen an adaptation of a charming old folk story that tells of the happiness of man and of what this happiness is composed. This production lends itself well to a variety of classroom uses—language studies, character education, cultural research of Ireland and Scotland—and, of course, pure entertainment. (Pre-school, kindergarten, grades 1-5, adult)

Rumplestiltskin (one reel, sound, color or b/w). Here is a simple story of the strange little man who lost his temper. Your audiences will eagerly follow the adventures of the fair Princess Juliana and her task of spinning straw into gold. This film provides a basis for a discussion of why we lose what we want when we lose our tempers. (Pre-school, kindergarten, grades 1-4, adult)

A Visit From St. Nicholas (one-third reel, sound, color or b/w). This perennial favorite will add much to school Christmas programs, class parties, and church showings. The film retells the story of the midnight visit of St. Nicholas with his wonderful team of reindeer and bountiful sled of toys. (All grade levels) (S20)

New EBF Catalog

A new two-color catalog, containing descriptions of 323 educational sound films and twelve-page "Where-to-use-it" section, showing in what subject area and levels the films are correlated, has been published by Encyclopaedia Britannica Films.

The catalog is 44 pages long and is illustrated with still pictures taken from EBF films. It also contains listings of the

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70 EBF filmstrips, which are combined in nine series, for use from kindergarten through high school.

Motion pictures for every level of the school curriculum, and for adult education as well, are included in the new catalog. It contains descriptions of the twenty-two new sound films being released by EBF this fall, and is marked as the issue of 1949-1950.

In addition to the 323 16mm. sound films, many of them in color, and 70 filmstrips, EBF distributes a library of some 250 silent teaching films, making a total of more than 600 films and filmstrips.

Copies of the catalog may be obtained by writing Encyclopaedia Britannica Films, Wilmette, Ill. (S21)

EBF Completes Two Decades

Encyclopaedia Britannica Films was founded in 1929 as a subsidiary of the American Telephone & Telegraph Company, named Electrical Research Products Institute Picture Consultants, and began to produce educational sound films before there were any 16mm. sound projectors. The first films produced by ERPI, as it was popularly called, were 35mm. sound motion pictures. Sixteen millimeter sound-on-film motion pictures were not distributed until 1934, when projectors for their use first appeared on the market. Since then the company has always produced its black and white films in 35mm. and reduced them to 16mm. for distribution, because, it is claimed, in this manner the quality of the picture is superior.

The first sound films ever produced specifically for schools were twenty ERPI films on elementary science and music. Soon after the production of these in 1932, ERPI began a close collaboration with the University of Chicago, a connection which has grown with the years. Films based on the general courses offered at the University were produced in collaboration with faculty members at Chicago, and in 1936, when William Benton became vice-president of the university, a survey of educational possibilities of films was made. This resulted in an expanded production schedule for ERPI, and the next year 27 films were produced. Until the war, ERPI released about two dozen films each year. This figure was cut down to twelve in the war years, but since then has been upped considerably.

In 1943, when the Encyclopaedia Britannica became affiliated with the University, it purchased ERPI Films from Western Electric and the company was renamed Encyclopaedia Britannica Films. C. Scott Fletcher, then executive director of the Committee for Economic Development, was made president of the company in 1946.

Since its inception EBF has always produced educational motion pictures in close collaboration with subject matter

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authorities. Experts and faculty members from more than 60 institutions of learning have collaborated in the planning, research and production of EBFilms during the last twenty years. While its films have been integrated consistently with the school curriculum during all this time, EBF was the first educational motion picture producer to publish a correlation showing how its 300 products are linked with the units in nearly 300 widely-used textbooks in use in American schools. These books represent the publications of about twenty textbook publishers.

Through the years, too, EBF has been given leadership by educators who have guided its production policies. When the company was first formed, it appointed an advisory board composed of Dr. N. L. Englehardt, assistant superintendent of the New York City schools; Dr. Paul Mort of Columbia University, and Dr. Alexander J. Stoddard, then superintendent of Philadelphia schools and now Los Angeles superintendent of schools. This board planned the research to create standards for classroom film production and met regularly through the years to direct the policies of production. The advisory board has now for chairman Chancellor Robert M. Hutchins of the University of Chicago.

Free Films Motion Picture Catalogue

A 24-page catalogue describing fourteen sound motion pictures for classroom use has been released by Westinghouse Electric Corporation. These films can be borrowed free of charge except for transportation costs.

The motion pictures described and illustrated in the catalogue cover subjects in the field of jet propulsion, electricity, electronics, radio, nutrition, salesmanship, social science, and industrial arts. The catalogue also describes various teaching aids which are available in connection with the films. For convenience in ordering the films and the supplementary material, order blanks are included with each catalogue.

Teachers can secure copies of the catalogue (B-4444) by writing to the School Service Department, Westinghouse Electric Corporation, 306 Fourth Avenue, Box 1017, Pittsburgh 30, Pa. (S22)

Kodak Booklets for Visual Aids Users

Revision of two popular booklets, which provide information on sources of visual aids and sources of information concerning their production and use, has been announced by the Eastman Kodak Company.

One booklet, *Visual Aid Sources for Motion Pictures and Filmstrips*, covers the most useful indexes of motion pictures, filmstrips, and sound slide films for education, business and industry, religion, and

other fields, as well as periodicals announcing new releases. It also lists some organizations offering film information service. The indexes describe each visual aid; give sources from which it can be obtained, and the terms of loan, rental, or purchase.

The second booklet, *Selected References on Photographic Visual Aids*, includes many of the significant books and booklets on the subject, written in the past ten years, together with a brief abstract or statement about each. It also lists the prin-

cipal periodicals carrying articles on the subject. It does not list individual articles unless reprints are available. Within each section, references are arranged alphabetically according to the most significant word in the title. Important references which apply to more than one field are cross-referenced in the appropriate section.

Copies of both booklets may be obtained without charge, on request to Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y. (S23)

News of School Supplies and Equipment

Flame-proof Screen Fabric

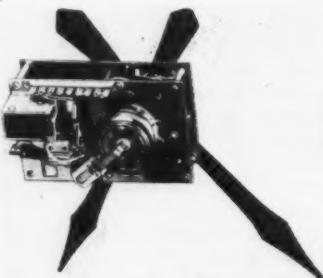
Two major projection screen hazards—fire and mildew—are overcome in a new glass-beaded fabric named *Vyna-Flect* just announced by Radiant Screen Manufacturing Corp., Chicago 8.

Vyna-Flect is said to give complete safety from flame danger and mildew growth plus longer lasting whiteness and great improvement in brilliance. The new beaded fabric is a vinyl plastic and the beads are bonded to it with a thermoplastic.

It can be used where public safety requires the use of flameproof materials and is the first beaded fabric that can withstand tropical humidity it is claimed. (S25)

Scoreboard Timers

To aid schools, colleges and playgrounds which must operate on a limited budget, Montgomery Manufacturing Co., 549 West Washington Boulevard, Chicago, is making a new line of sports timer movements for football and basketball scoreboards.



The heart of every scoreboard is the timing mechanism. With local material and student help, scoreboards can be built at a substantial saving of approximately 75 per cent. All movements are shipped complete with instructions and wiring diagrams, so that installation can easily be done by anyone. No special skills or equipment are required to build a scoreboard super-structure.

Standard parts provide remote control from the sidelines. Montgomery timer movements can be easily detached for off season storage, and need no special lubrication or other care it is claimed.

Montgomery basketball timers are available in six different models for eight, ten or twenty minute playing periods for operation on 115 volts, 60 cycle A.C. The football timers are available in eight different models for 12- or 15-min. periods for operation on 115 volts, 60 cycle A.C. (S25)

New Type, Low Priced, Lightweight Tape Recorder

A revolutionary new type magnetic tape recorder and play back unit which offers light weight, portability and compactness at a low price has just been announced by the Ampro Corporation. Based upon an entirely new electronic circuit which reduces size, weight and cost, this new Ampro tape recorder is the first complete tape recording unit to be sold for less than \$100, retailing for only \$94.50. In spite of its remarkably low price and operating economy, this new tape recorder offers, it is claimed, every essential feature of recorders selling at much higher prices, plus many new and exclusive features and advantages.

This new Ampro unit weighs only 15 pounds and its overall size is only 8 by 8 by 11 inches. It is thus a truly portable tape recorder because it can be carried conveniently and without strain.

From the point of view of operating economy it uses standard magnetic recording tape and records on a "dual track" on either 5-inch or 7-inch reels at 3 1/4 inches per second tape speed. As a result, it will record a full two-hour program on a single 7-inch reel of tape, with a saving in tape cost that is obvious. Tape may be magnetically erased and used over and over again.

Another outstanding feature claimed for this recorder is a monitoring system which permits pre-setting the proper sound level

before starting to record from radio or phonograph—thus insuring clearer, more "professional" recordings. The three-way recording system allows "live" recording through the microphone, and recording through the radio or from a phonograph.

Threading and operating the recorder is simple. The tape is merely dropped into the single threading channel where it automatically centers itself and adjusts to the proper tension. The control panel is clearly labeled and designed for simple operation. One convenient input at the center of the panel handles both the "mike" and radio-phonograph connections.

New exclusive features of this Ampro magnetic tape recorder and play back unit include: a fast, motor-driven rewind for long sequences; a manually operated rewind for accurate "spotting" of any sequence on the tape; an easy-to-read timing indicator which measures the exact amount of tape used and permits quick location of any recorded sequence on the reel; a lightweight, sensitive microphone with convenient handle; an efficient 4 by 6-inch oval Alnico-5 permanent magnet type speaker; a fool-proof automatic magnetic erasure system.

The manufacturer states that thirty years of experience in making motion picture equipment has been drawn on in making this tape recorder a precision-built instrument suited for homes, schools and churches. For full details and speci-

fications, write to: Ampro Corporation, 2835 N. Western Ave., Chicago 18. (S26)

Contributors to This Issue

(Continued from page 194)

Catholic School Journal, Magnificat, The Pilot, Young Catholic Messenger, and Our Sunday Visitor. Sister is much interested in Confraternity work and appeared as speaker at recent conventions in Boston and Manchester, Massachusetts.

Rev. John F. Harvey, O.S.F.C.

Father Harvey is a member of the Oblates of St. Francis de Sales who teach in Northeast Catholic H.S., Philadelphia.

Sister M. Viola, R.S.M.

Sister M. Viola is well known to our readers, her last previous contribution having appeared in this year's February issue.

Rev. Edwin J. Weber, S.M.

Father Weber offers the counter-balance to the teacher's doldrums that he touched on last month.

Sister Clarita Seramur, S.C., M.A.

Sister Clarita has frequently contributed to *THE CATHOLIC EDUCATOR* and other Catholic periodicals. Her teaching assign-

ments have taken her to schools in Michigan, Illinois and Ohio.

Brother Basil, F.S.C.

Brother Basil, a frequent contributor to our columns, continues his series on Catholic Action, begun in this volume.

Sister Loretta Clare, S.C., Ph.D.

Sister Loretta Clare is professor of history and social studies at the College of Mount St. Joseph-on-the-Ohio, and has conducted extension classes at Xavier University, Cincinnati, on Saturdays, and also has taught in summers at the Catholic Teachers College of New Mexico. She received her Ph.B. degree from Colorado State Teachers College, and taught in the public schools of Colorado before entering the convent. She earned her B.A. degree at Xavier University, her M.A. at the University of Notre Dame, with major in politics and economics, and her Ph.D. at Catholic University, with major in history, economics and politics. She is the author of *American Public Opinion on Diplomatic Relations Between the United States and the Papal States, 1847-67*. She is a member of the Catholic Historical Association, American Historical Assoc., Mississippi Valley Historical Assoc., American Political Science Assoc., and Catholic Association for International Peace. Sister's teaching experience has also been at the secondary level.

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Book News

Life of Christ, in American Edition

Just added to the Macmillan Company list is a one-volume edition of *The Life and Teaching of Jesus Christ*, by Jules Lebreton, S.J., which previously had been available from England in a two-volume edition. Almost 900 pages long it lists for \$4.50. (B7)

Reissued Catholic Novel

The Champlain Road by Franklin Davey McDowell, was originally published in 1939 and has since gone out of print. We are glad to announce a special new, revised edition of this Canadian

classic to celebrate the tercentenary of the glorious martyrdom of the Jesuit missionaries who toiled unceasingly in the wilds of early Canada to bring the word of God to the untutored savages. In a style reminiscent of Helen White, the author relates the tragic events of the years 1648-49 when the Iroquois all but annihilated their legendary enemies, the Hurons, despite every effort of the Jesuit fathers, five of whom were tortured and slain. The five-color wrap-around jacket is a reproduction of historic Fort Ste. Marie, residence of the Jesuit mission to the Hurons. (B8)

Out of the Square

Creative Age Press, Inc., publishers of *Out of the Square*, by Peter de Polnay, call it "a warm, wise, witty novel, Catholic in flavor." Clare Boothe Luce says of it: "This dry, realistic and sophisticated prose is the cleverest and most surprising possible approach to the story of the two war waifs who step 'out of the square' and into the luminous atmosphere of a miracle—a gay miracle, a witty miracle with the exquisite simplicity and inevitability of a legend." It has just been released. (B9)

Guide to Free Curriculum Material

Now in its sixth annual edition, the *Elementary Teachers Guide to Free Curriculum Materials* is announced by the publishers, Educators Progress Service, Randolph, Wisc.

Of the 1,990 titles listed, 1,117 are new to this edition and they are indicated by an asterisk. A new feature of the *Guide* is the subject index. For ready reference each of the sections is printed on a different color of paper. The sections include the body of the guide with short annotations, teacher resource material also annotated, a title index, a subject index, and a source index keyed to individual items by page number.

Among the materials indexed are booklets, bulletins, brochures, teachers' manuals, maps, recordings, radio scripts, pictures, plays, and others. The price of the *Guide* is \$4.50. (B10)

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